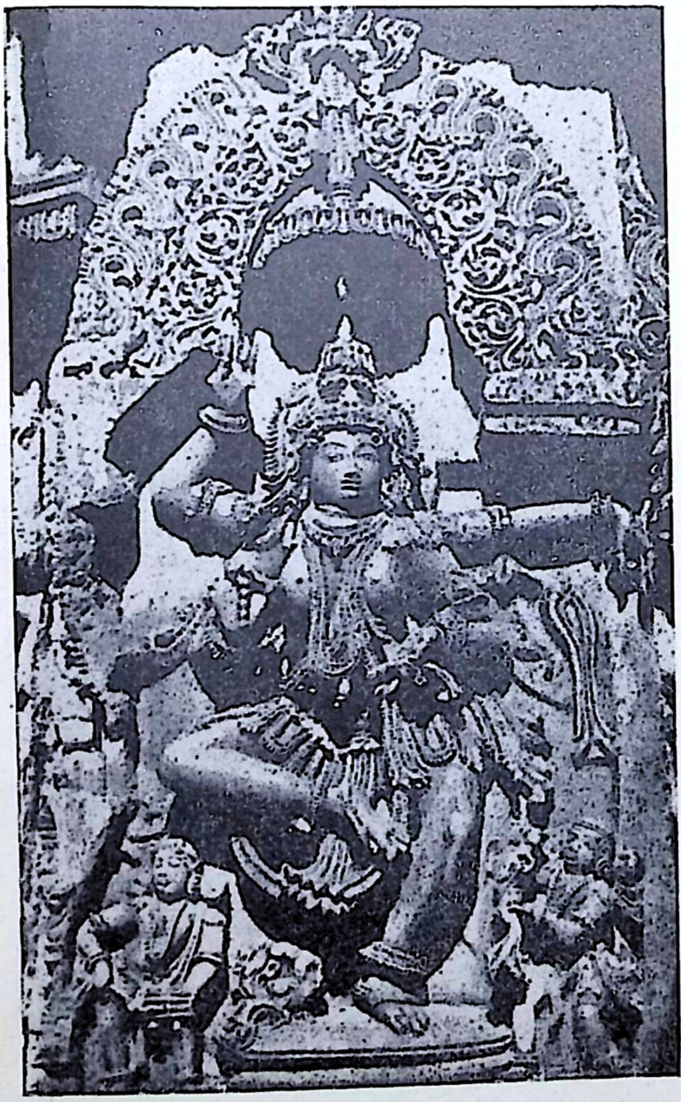
All-India Oriental Conference, Thirty-Second Session, Ahmedabad

SUMMARIES OF PAPERS

Edited by

Professor E. A. Solomon



GUJARAT UNIVERSITY, AHMEDABAD-380 009
1984-85

All-India Oriental Conference
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Professor E. A. Solomon

School of Languages
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PREFACE

The Local Organising Committee for the 32nd Session of the All-India Oriental Conference feel very happy to publish this collection of the Summaries and Titles of Papers received from learned participants in the Conference. Limitations of time have, it will please be appreciated, compelled us to include in this volume only those papers which were received at our end on or before the 15th of September, 1984.

The Summaries, it will be observed, have been arranged sectionwise, and there too, we have followed the alphabetical order as determined by Surnames. This would, it is hoped, facilitate the task of finding the name and locating the paper.

The Vedic Section and the Philosophy and Religion Section have each been divided into two sub-sections 'A' and 'B', and the Classical Sanskrit Section into three sub-sections 'A', 'B' and 'C'. In the case of Summaries and Titles for which the Section was not mentioned by the author, we had naturally to exercise our discretion in assigning the Sections and/or sub-sections, as the case may be. We have also taken the liberty to abridge some of the lengthy Summaries on account of limitations of space. Footnotes and lengthy references, of course, had to be inevitably omitted in the Summary.

I should express my sense of appreciation and gratitude to my colleagues in my University's Sanskrit Department, Dr. B. D. Pandya, Dr. L. V. Joshi and Dr. V. M. Bhatt for helping me in correcting the proofs and preparing the press-copy wherever necessary.

I should also make a mention of the help rendered by our students Ku. Aruna M. Bhatt, Ku. Nita V. Shukla and Ku. Urvi P. Dave in preparing the Index and in various other ways.

I feel particularly grateful to Prof. K. S. Shastri, Vice-Chancellor, Gujarat University, Shri K. C. Parikh, Pro-Vice-Chancellor, Gujarat University, Shri S. V. Shastri, Registrar, Gujarat University and Shri J. M. Purohit, Press Manager, Gujarat University Press for taking keen interest in our work and encouraging and helping us in various ways. I am also thankful to Dr. T. S. Nandi, Joint Secretary of this 32nd Session of the A.I.O.C. and Director, L. D. Institute of Indology, Ahmedabad for his co-operation and valuable suggestions.

I am also happy that the Navajivan Trust decided to undertake the printing of the Volume of Summaries. I must make a special mention of Shri Jitendrabhai Desai and Shri Dahyabhai Patel of the Press who considered the publication of this Volume as their own work and did it so well and in time.

School of Languages
Gujarat University
Ahmedabad–380 009.

E. A. Solomon
Local Secretary
A.I.O.C.

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SUMMARIES OF PAPERS

Vedic Section

V$_{(A)}$—1 PECULIARITIES OF THE VAJASANEYI PADAPAṬHA

S. S. ABHYANKAR, PUNE

Vājasaneyi Prātisākhya (*VP.*) gives detailed description of the *Padapāṭha* the *Vājasaneyi* school of W.Y. This description is mainly based on the following points—*Avagvaha*, *Sthitopasthita* and *Saṁkrama*.

The present paper aims to present the detailed account regarding the *Padapāṭha* as described in *VP* with the help of the following points :

(*i*) **Avagraha :** *VP* gives various rules regarding the term *Avagraha*. The term *avagraha* is used in the sense of separation of the word into two parts. *VP* states various rules and records particular cases of separable and non-separable cases in the *Vāj. Padapāṭha*.

(*ii*) **Sthitopasthita :** The repetition of the separable compound-words with *iti* interposed is called *sthitopasthita*. *VP* has laid down the rules regarding this *sthitopasthita* and records various peculiarities of the *Vāj. Padapāṭha*.

(*iii*) **Saṁkrama :** One more peculiarity of the Vāj. Padapāṭha can be noted under the heading *Saṁkrama*. In the context of the *Pada*-text, the *saṁkrama* means to transit from one *Pada* to another remote one omitting the repeated words appearing in between. In *Vājasaneyi* school, the words repeated in *Saṁhitā-pātha* are dropped in the *Padapātha*. *VP* deals with the various rules governing such repeated words.

The paper describes in details the rules regarding these three items with relevant instances.

V$_{(A)}$—2 A ŚAUNAKĪYA TEXT VIS-A-VIS ITS PAIPPALADA VERSION

K. C. ACHARYA, BHUBANESWAR

Admittedly the Śaunakīya(S) recension of the Atharva Veda (AV) varies in its contents from the Paippalada (PP) recension at a number of places. At certain places the variations are quite revealing. The present paper aims at pointing out an interesting *mantra* of S which is in marked contrast to its PP version. It is suggested that the concerned passage of S is a misreading of the original one which is confirmed by a comparison with its PP counterpart. The *mantra* of S in question runs thus :

बन्घस्त्वाग्रे विश्वचया अपश्यत्
पुरा रात्र्या जनितोरेके अह्नि ।
ततः स्वप्नेयमध्याबभूविथ
भिषग्भ्यो रूपमपगूहमानः ।। Ś XIX-56-2

Cf. its PP version:

बम्बस्त्वाग्रे विश्ववयाऽवपश्यत्
पुरा रात्र्या जनितोरेकोऽह्नि ।
ततः स्वप्नेंयमध्याबभूविथ ।।
विश्वग्रूपमपगूहमानः ।। PP III, 8.2

The two versions significantly differ in respect of the following words :

S	PP	
बन्घः	बम्बः	(a)
विश्वचयाः	विश्ववयाः	(do)
भिषग्भ्यः	विष्वग्	(d)

By a comparative study of the above two passages the present writer is of the opinion that the PP version presents the authentic reading. Hence the justification of the emendation of S version as suggested in the paper.

$V_{(A)}$—3 VEDIC VIKṢIPA AND PAṆINI 3, 1, 135

M. D. BALASUBRAHMANYAM, TIRUPATI

Pāṇini teaches in the *Aṣṭādhyāyi* (=A) 3, 1, 135 that *Ka* is suffixed to roots ending in a consonant but preceded by short or long *i-* / *u-* / *ṛ* and to *jñā* 'to know', *prī* 'to please' and *kṝ* to 'to scatter'. Accordingly the word *vikṣipa* is derived from the process :

vi √‾ kṣip + Ka.

The word, thus formed, is treated as oxytonic in accord with *A* 6, 2, 144. But in Vedic texts, the word occurs as (1) an oxytone (*TĀ* 4, 24, 1; 25, 1), (2) a barytone (*MaiS* 4, 9, 17) and (3) a paroxytone (*MS* 39, 7; *KS* 39, 5, 1). An attempt is made in this paper to examine the shift of accent from the suffix to the prefix and then to the root.

V$_{(A)}$—4 IDENTIFICATION OF THE ṚGVEDIC RIVER DṚṢADVATĪ

O. P. BHARADWAJ, CHANDIGARH

The river Dṛṣadvatī is first mentioned in the Ṛgveda alongwith the sacred Sarasvatī and another river called Āpayā. It has been variously identified by scholars with the present river Ghaggar, Chotangnala and even the Yamunā. It will be shown in the paper that these identifications are widely off the mark and the Dṛṣadvatī was the river in whose old bed now the Western Jamna Canal flows upto a point. The river named Dṛṣadvatī is still alive in the present name of a hill torrent called Pathrala to the north of the town of Jagadhri which joins the course of the Western Jamna Canal at the Dadupur headworks. There is evidence to suggest that another river name Aśmanvatī in the Ṛgveda is also used for the Dṛṣadvatī and it was originally a big river which underwent a change in its course as well as a diversion of a major part of its waters through river Giri into the Yamunā during the Great Deluge which also affected the course of the Sarasvatī.

V$_{(A)}$—5 PHENOMENALISM IN HYMN 42 OF ṚGVEDA MAṆḌALA VII

J. A. BHATT, BHAVNAGAR

We have got the opinions of the learned scholars that one of the principal acts of the sacrificial priests was to make a new body to the sacrificer and produce him anew by Mantras and various rites; and that Gods in their task of creation also must have taken the help of this sacrifice. Thus the sacrifice becomes a metaphysical principle.

We find something in relation to the above said statements in a more solid ground than that of Philosophy so far as some of the hymns of Ṛgveda are concerned. We can call it phenomenalism which is based on the perceived facts in the past by the great sages.

A Ṛgvedic legend says, a sage was able to get greater body like that of a deity by Tapas. He was able to widen the scope of his life and riches. तपः suggests the meaning—the power earned by ऋतपाः Sacrifice is ऋत which was observed by Gods as a rule or it is a natural rule.

तपस् originally relating to Agni, is a general name given to the sacrificial performances in Three स्थानs, पृथ्वी, अन्तरिक्ष and द्यु i.e. Kratu, Adhvara and Yajña. समृद्धरूप of the sacrifice is that which is complete in its spread out plan that is in conformity with the two other forms. This is done by a priest with the help of the same phenomenon created again through the repetitions of the same ऋतुs and put into a circle like re-occurrence of seasons. Thus the phenomenon of the past is spread (तन्) in present like the branches of a tree growing from the root.

By a scholar of Ṛgveda, four languages, viz. the languages of असद्, सद्, यज्ञ and the embodied vision (ऋतधीः) are found in it. ऋत is invariable. With the help of ऋत, the four languages can create what is in harmony with ऋत.

In the light of all these, we can say that Ṛg. 7-42-1 presents a particular phenomenon which belongs to an action of ऋत by Aṅgirasas; and ṚC 2 presents the phenomenon when Soma is poured into the fire in their presence; while in the ṚC 3 the sacrificial fire belonging to three स्थानs, is called पुर्वणीक one and recommended to spread the sacrifice.

Then it is suggested that deities visited the sacrifice on earth.

In ṚCs 4, 5 and 6, the sacrifice performed by an यजमान is referred to as being completed; the phenomenon of the reward or result of the sacrifice, sending off the duties and a homage to the power of the great sage वसिष्ठ etc., are given.

Thus in the hymn the phenomenon belonging to a sacrifice performed in the past, is re-created and the way it was made to grow or spread is represented which is again nothing but the twirling of the ऋतचक्र or of the divine phenomenon.

V$_{(A)}$—6 ARCHETYPE IN THE ṚGVEDA

N. BHATTACHARJEE, MIDNAPUR

Archetype is a word coming from Greek archetypon. It means the original pattern or model in languages, culture and other phenomenon related to civilization. The paper is an attempt to discuss the archetypal form of Vedic Culture particularly in the sphere of Vedic words. It is clear that Aryan languages have profoundly been influenced by the Dravidian family. The social and cultural status of the speakers of a language and of the neighbouring tribes and other factors like climate, food etc. have influenced languages.

At the time of explaining Nadīsūkta Sāyaṇa stated that there was an existence of the word Ganga before it signified a river. The paper attempts to discuss such archetypal forms of Vedic language and culture.

V$_{(A)}$—7 A POETIC STUDY OF THE ṚGVEDA-MAṆḌALA IV

BHABANI PRASAD BHATTACHARYA, CALCUTTA

The Ṛgveda is divided into ten maṇḍalas or books. The maṇḍalas ranging from II to VII are each ascribed to one seer or one family of seers. Thus we find that the seers of these six maṇḍalas are Gṛtsamada, Viśvāmitra, Vāmadeva, Atri, Bharadvāja and Vasiṣṭha respectively or their descendants. The above six books are designated as 'Ārṣamaṇḍalas' or 'Family Books'. Each and every book contains a peculiarity of its own which clearly distinguishes the one from the other. Apart from this difference there are certain common characteristics which are easily discernible in these maṇḍalas.

The fourth maṇḍala is traditionally attributed to seer Vāmadeva comprising fifty-eight hymns. The literary excellence of these hymns is of a high order and here we come across various poetic figures of speech employed in a perfect manner. The experience of the Vedic poet consists of surprise and delight and it is capable of being described as one of 'delightful surprise or surpriseful delight'. In the hymns of the fourth maṇḍala we occasionally notice finest literary specimens shining in the richness of poetic image. This maṇḍala bristles with various poetic figures such as simile, metaphor and the like. Over and above various sentiments (rasas) depicting the manifold aspects of human life are here delineated with superb skill. The verses belonging to this maṇḍala illustrate the master mind's great craftsmanship in dealing with the poetic images drawn from different familiar sources. In the present article a humble attempt has been made to throw light on the various poetic aspects of the fourth maṇḍala of the Ṛgveda.

$V_{(A)}$—8 ऋग्वेदगतमन्त्रेषु व्योमशब्दार्थविवेचनम्

लक्ष्मीनारायण भट्टाचार्य, वर्धमान

ऋग्वेदसंहितायाः पाठकाले केचनशब्दाः परिदृश्यन्ते येषाम् सम्यगर्थावबोधः मन्त्ररहस्यानुधावने एकान्तमपरिहार्यत्वेन प्रतिभाति, यद्यपि तेषामेव शब्दानाम् विशेषार्थस्तु निघण्ट्वादिकोषग्रन्थेषु उल्लिखिताः सन्ति तथापि न केवलम् तमर्थमधिकृत्य मन्त्रार्थः सम्यक्तया परिस्फुरति, एतदर्थमेव एतादृशाः शब्दाः विशेषालोचनमपेक्षन्ते। 'अर्थनित्यः परीक्षेते'ति निरुक्तकारस्य शब्दार्थनिर्वचननीतिमवलम्ब्य तान् शब्दान् मन्त्रेषु सम्यक् पर्य्यालोच्य अर्थः निरूपणीयः। पत्रेऽस्मिन् एतादृशः कश्चन शब्द एक उपस्थाप्यते। 'व्योमन्' शब्दः निघण्टाक्न्तरिक्षपर्य्यायित्वेन पठितः। परम् केवलमेतमर्थमवलम्य येषु मन्त्रेषु 'व्योमन्' शब्दस्य समाम्नानं दृश्यते तेष्वालोचितेषु न सर्वत्र मन्त्रानामर्थसंगनिर्जायते। अतोऽयं शब्दः विचारमपेक्षते।

अतः शब्दस्यास्यार्थो विचार्य्यं निरूपयिष्यतं। तेन समस्याद्वयस्य समाधानं भवितुमर्हतीति प्रतिपादयितुमिष्यते। मन्त्राणामर्थयाथार्थ्यनिरूपणमेकं द्वितीयञ्च संहितागतेषु प्राचीनेष्वपि मन्त्रेषु औपनिषदभावनाया अस्तित्वनिरूपणद्वारेण तस्या अपि प्राचीनत्वव्यवस्थापनमिति।

$V_{(A)}$—9 ऋग्वेद में देवता की अवधारणा

चन्द्रकान्ता देवी, वाराणसी

ऋग्वेद के देवता प्रकृति के भिन्न-भिन्न तत्वों के मूल में स्थित चेतन शक्तिरूप हैं। निरन्तर परिवर्तनशील प्रकृति ने तत्कालीन आर्यो के मानस-पटल पर गहरी छाप छोड़ा। यह उन्हें सजीव प्रतीत

हुई जिसके क्रिया-कलाप किन्हीं अदृश्य चेतन एवं दिव्य शक्तियों द्वारा संचालित होते थे। यहीं से देवता की अवधारणा अंकुरित हुई। मनुष्य की भाँति इन दिव्य शक्तियों के शरीर एवं हाथ, पैर, मुख, सिर आदि अवयवों का वर्णन किया गया, उन्हें वस्त्राभूषणों से आच्छादित किया गया और उनमें देवत्व का आरोपण करते हुए उन्हें स्वर्णिम तेज, अपरिमित शौर्य, अप्रतिहत बुद्धि आदि मानव एवं मानवेतर गुणों से मण्डित किया गया। इनके समानान्तर में कतिपय घातक एवं हिंसक दुष्ट शक्तियों का भी प्रादुर्भाव हुआ, जो मनुष्य की प्रजा एवं पशु को क्षति पहुंचाकर उन्हें रुग्ण व अल्पायु बनाकर अनेक प्रकार से पीड़ित करती थीं। इनसे भयाक्रान्त होकर आत्म-रक्षा के लिए तत्कालीन लोगों ने देवताओं की शरण ली। सुख की प्राप्ति, दुख के परिहार, पाप के क्षय तथा पुण्य के संचय के लिए प्रकृति के मूल में स्थित देवताओं का आह्वान किया जाने लगा। उन्हें प्रसन्न एवं संतुष्ट करने के लिए उनकी स्तुति होने लगी, अग्नि में चक्षु पुरोडाश, व्रीहि, यव, तिल तथा पक्वान्न आदि की आहुतियां दी जाने लगी। इस प्रकार प्रकृति-पूजा से देव-पूजा का श्रीगणेश हुआ।

ऋग्वैदिक आर्यो का विश्वास था कि देवता भौतिक सुख-समृद्धि की भांति पारलौकिक सुख प्रदान करने में सक्षम हैं। उन्होंने देवताओं को पृथिवी, अन्तरिक्ष एवं द्युलोक के तीन वर्गों में विभाजित किया। द्यौस्, वरुण, सूर्य, मित्र, आदि दिव्य (द्युलोकस्थ), इन्द्र, रुद्र, मरुत आदि आन्तरिक्ष तथा अग्नि, बृहस्पति, सोम आदि पार्थिव वर्ग में परिगणित किए गए। इनके अतिरिक्त किंचित् मानव-भावों यथा-श्रद्धा, मन्यु आदि को देवता के रूप में सम्बोधित किया गया। ऋभु, गन्धर्व आदि कुछ छोटे-छोटे देवों की सृष्टि हुई। तत्कालीन आर्यों का विश्वास था कि देवता उपासकों को अभीप्सित धन-धान्य, दीर्घ-जीवन, आरोग्य, संतान, सुरक्षा और प्रसन्नता प्रदान करते हैं, अतएव वे इन्हें स्तोत्रों व हवियों से संतुष्ट कर इनकी अनुकूलता प्राप्त करने के लिए चेष्टा-रत थे।

V(A)—10 ANALYTICAL TREATMENT IN AṢṬADHYAYĪ AND PIṄGALA —A RETROSPECTION

ASOKE CHATTERJEE, CALCUTTA

In comparison to the *Ṛg. Veda Prātiśākhya* and the metrical work of Piṅgala, it may be said that Piṅgala is earlier than Śaunaka. Traditionally Piṅgala is the younger brother of Pāṇini. Thus his contemporaneity with Pāṇini is obvious. The definition of sūtra itself suggests that precision and conciseness are its principal characteristics. The nature of ·brevity denotes the antiquity of the sūtrakāra. Where Pāṇini writes, "akaḥ savarṇe dīrghaḥ" definitely implying that the corresponding long vowel shall be the single substitute for both when a savarṇa vowel follows a, i, u, r, l, the same connotation is conveyed by Śaunaka by means of such a long sūtra as "samānākṣare svasthāne dīrgham ekam ubhe svaram". Pāṇini for brevity of the sūtras took fourteen aphorisms of Lord Maheśvara and framed several pratyāhāras. Piṅgala followed the technique and tendency to concise the sūtras in his work. Śaunaka, however, makes no such attempt. Piṅgala has remarkably displayed his idea of precision. Halāyudha in his vṛtti observes that for the knowledge of the words and meanings involved in the metrical sciences, Piṅgala has taken resort to "trivirāmaṃ" daśavarṇaṃ ṣaṇmātrām". It is indicated in the first sūtra, i.e. "dhīśrīstrīm"

that there are three stops, ("trayo virāmaḥ vicchedaḥ yatreti trivirāmam") ten syllables, e.g., dh, ī, ś, r, ī, s, t, r, ī, and m. Six moras are also indicated in this sūtra (dhī = 2, śrī = 2, strī = 2).

In Aṣṭādhyāyī of Pāṇini sūtras applicable to the vedic and sanskrit words are found. Piṅgala also has dealt with both vedic and classical metres. The very first sūtra in these two works catering to the primary needs conveys the sense of auspiciousness. Pāṇini uses the word "vṛddhi" as nāndī and Piṇgala puts into operation "dhī". Both practically demonstrate the same connotation. Pāṇini at the outset has given the definition of lengthening and Piṇgala the lengthened syllables.

To concise the sūtras Pāṇini has devised and taken recourse to different "pratyāhāra". Piṅgala also acknowledged eight kinds of Gaṇas in his *Chandaḥ-sūtras*. They both have marshalled six kinds of definitions of sūtras. Similarity is to be marked in the sphere of anuvṛtti also. The metrical composition of Piṅgala is divided into eight chapters like Pāṅini. Piṅgala, following the footsteps of Pāṇini is absolutely silent with regard to the display of illustration of his sūtras. All the examples connected with the work of Piṅgala have been furnished with by the later commentators. Similarly the followers of Pāṇini belonging to his school have illustrated the sūtras of their master.

Thus there are ample evidences to show that there exists a considerable degree of structural resemblance between Pāṅini and Piṅgala.

V(A)—11 THE DEITY ŚRADDHA : AN ANALYSIS

SHRIMANTA CHATTOPADDHYAYA, BURDWAN

The vedic gods have not only pervaded the natural phenomena but appear to cover our internal faculties as well. Thus the deification of Śraddhā, faith, indicates a development of theosophical speculation of the Ṛgveda. In this paper, I should like to throw some light on the peculiarities of Śraddhā as revealed in the hymn (Ṛg X. 151) yet not leaving the other references behind. The paper after carefully discussing the derivation of the term, Śraddhā, deals with the special attributes of the deity as revealed in the Ṛgveda along with its association with other gods ant vedic sacrifice as well.

Being the original inspirer of spiritual reflection Śraddhā has been deified by the seers.

In order to substantiate my above arguments a few examples may be cited as follows :

(*i*) The hymn (Ṛg. X. 151) refers Śraddhā to be born out of heart which proves its existence at the primary stage of all desires. In this context if we consider the arguments of the Upaniṣads, we will find that Sraddhā is the oblation of the highest heaven (dyuloka) which is the origin of all gods and the ultimate longing of the vedic seers.

(*ii*) Śraddhā is well connected with the sacrifice which is the essence of the Ṛgvedic culture. 'Śraddhāṁ prātarhavāmahe Śraddhāṁ mādhyandinaṁ pari./Śraddhāṁ Sūryasya nimruci' etc. (Ṛg. X. 151) 5. abc)

(*iii*) The importance of this deity will further be proved by discussing its association with other gods like soma and Sūrya etc. on the one hand and as a female divinity of abstract nature on the other.

V(A)—12 ABBREVIATIONS AND SYMBOLS USED IN VEDIC TEXTS

B. B. CHAUBEY, HOSHIARPUR

It is the nature of human mind to save maximum efforts, as much as he can do, while expressing his ideas to others. With this human tendency in operation man uses words to designate things with regard to everyday affairs in the world on account of their comprehensiveness and minuteness. Again, to make the use of words and phrases more concise and brief, to save time in speaking and space in writing, he employs certain devices, among which abbreviations, contractions, signs and symbols are very common today. Abbreviation is a letter or group of letters taken from a word or words and employed to represent them for the sake of brevity. It is not that abbreviation is an invention of modern age. With the study of vedic texts, one would find that abbreviations, both of single words and of phrases, having a meaning more or less fixed and recognised, are common there, starting right from Saṁhitās to the sūtra literature.

The critical study of these abbreviations would help us to understand the development of the sūtra-texts. It would also bring into light the impact of one sūtrakāra on the other. More than that it would provide ample material for stylistic study of the sūtra texts. The paper aims at a critical and detailed study of the abbreviations used in the entire range of vedic texts.

V(A)—13 MAGICAL EFFECT OF REPETITIONS IN THE VEDIC HYMNS

NIRANJANA SIKDAR DATTA, BOMKURA

In some hymns of the Ṛgveda as well as of the Atharvaveda we find particular lines repeated again and again. The hymns draw our attention being endowed with particular magical intonations. We find there prayers for healing, for returning of souls and also some sort of 'Black Magical' practices. The repetitions here helped the practitioner to create an atmosphere of awe and charmed the listeners through some sort of hypnotism. We can find out such repeated chants in other magical cults also. The present paper aims to point out the magical effect of repetitions in such vedic hymns.

$V_{(A)}$—14 USIJAḤ IN THE ṚGVEDA

G. V. DAVANE, BOMBAY

The word Uśij in its various grammatical forms occurs 31 times in the RV. Sāyaṇa and Western scholars including Griffith understand it as an adjective meaning 'desireful, zealous, intelligent etc.' It is Bergaigne who, for the first time, suggests that it should be taken as a proper noun. Oldenberg supports him and Geldner takes it as a proper noun in 23 places. After this Prof. H. D. Velankar and Prof. Renou take it as a common noun. Hence an attempt is made to find out the exact meaning of this word. Such places where Sāyaṇa's explanation sounds very unreasonable have been incidentally pointed out. The word has been explained as a proper noun even in the places left out by Geldner. Information about the Uśijs, as found in the RV has been collected together. In the light of this one can say that Uśij was an ancient family or a small clan, forming part of Pajra-Aṅgirasas. Like the Aṅgirasas Uśijs were intimately connected with the cult of the Fire, being well-known for their priestly efficiency and mystic powers. Presence of the secondary derivative of Uśij viz. Auśija, which occurs 10 times in the RV lends support to this. 'Auśija' in connection with the Ṛgvedic seer Kakṣīvat is not a matronymic as understood by Sāyaṇa and others. It is definitely a patronymic. Evidence provided by Mr. F. E. Pargiter and Dr. V. G. Rahurkar is very helpful in this regard. The fact that Uśij was an ancient family is further corraborated by evidence from the Avesta. In the Avesta and the Gāthās Usikhshs have been mentioned as a family opposing Zarathushtra.

$V_{(A)}$—15 ऋग्वेद में वर्णित आर्य-अनार्ययुद्ध—एक दृष्टि

कैलाशनाथ द्विवेदी, इटावा

ऋग्वैदिक आर्य सप्तसिन्धु प्रदेश के मैदानी भागों में अनेक जनों (कबीलों) में बसकर अपना राजनैतिक प्रभुत्व प्रतिष्ठापित किये थे, जबकि इनके प्रतिद्वन्द्वी अनार्यों के कबीलों में दास, दस्यु, असुर, पिशाच पणि आदि प्रमुख थे। सम्पूर्ण आर्य समुदाय को समस्त सप्तसैन्धव प्रदेश में एक सत्तात्मक आधिपत्य स्थापित करने के साथ ही अपनी धार्मिक एवं सामाजिक मान्यताओं की छाप छोड़ने के लिए इन अनार्यों से भयंकर युद्ध छेड़ना पड़ा। इसे कतिपय विद्वानों ने 'देवासुर संग्राम' की भी संज्ञा प्रदान की है।

इस युद्ध में आर्यों की ओर से कुत्स आर्जुनेय जैसे योद्धाओं सहित पुरु भरत (हृत्सुओं) के प्रधान दिवोदास की आर्यों के अनेक जनों में यदु, तुर्वश की ओर से बृहद्रथ और तुर्वीति का भी पूर्ण सहयोग

सुलभ हुआ था। दूसरी ओर अनार्यों की ओर से दास एवं दस्युओं के नेता शम्बर के साथ वर्ची, शुष्ण, कुषव, पिप्रु, वृत्र, वृषशिप्र् जैसे असुर सेनानियों ने इस युद्ध में आत्माहुति दी थी। अल्पसंख्यक होने के कारण अनार्यों ने आयुध के रूप में 'स्त्रीसेना' का भी उपयोग किया था, जिसे अबला सेना समझते हुए आर्यों ने भौतिक योजना एवं परिणाम से अनभिज्ञ होकर अवहेलना कर दी थी जो बड़ी घातक सिद्ध हुई थी।

४० वर्षों तक चलने वाले इस लम्बे संग्राम में धनुष बाण, ऋष्टि, खड्ग, शूल, भाला, कुठार, वज्र आदि अनेक आयुध, तीन सैन्य अंगों (पदाति, अश्व एवं रथ सेना) में प्रयुक्त हुए तथा अनार्यों के असंख्य जन तो आहत हुए ही, साथ ही इनके पर्वतीय ९९ या १०० गुहातुल्य आपसी दुर्ग भी ध्वस्त हो गये। अन्ततः ४० वीं शरद् ऋतु में प्रचण्ड प्राकृतिक (जलवायु सम्बन्धी) परिवर्तन के कारण ग्रीष्म (शुष्ण) के अवसान पर इन्द्र की अनुकम्पा से घोर विद्युत् गर्जनमयी तूफानी वृष्टि के उपरान्त आर्य अनार्यों पर विजय प्राप्त कर सके थे।

इस प्रकार इस युद्ध पर भौगोलिक उपादानों (Geographical Factors) का प्रभाव पर्याप्त रूप से पड़ा था। इति शम।

V(A)—16 दयानन्दभाष्य में ऋभु

सुधीरकुमार गुप्त, जयपुर

इस लेख में दयानन्दभाष्य की परिधि दयानन्द सरस्वती का ऋग्वेदभाष्य है, जो ७.६१.२ तक का ही है। इस भाष्य में दयानन्द ने ऋभुपद के 'उरु भान्ति, ऋतेन भवन्ति, ऋतेन भान्ति'— इन यास्कीय निर्वचनों को अपनाया है। इन में यास्क ने 'ऋभु' को 'ऋ' और 'भु' के मेल से निष्पन्न मानकर 'ऋ' के 'उरु' और 'ऋत' अर्थ दिए हैं, तथा 'भु' के 'भान्ति' और 'भवन्ति' एकाक्षरा भाषारूप से विकसित होने से इन निर्वचनों पर डा. सिद्धेश्वर वर्मा के आक्षेप निर्मूल हैं। 'उरु' और 'ऋत' दोनों ही 'ऋ' के विकसित रूप हैं।

२. दयानन्दभाष्य ने इन निर्वचनों के आधार पर 'ऋभु' के चार प्रमुख अर्थ किए हैं– १. मेधावी २. किरण ३. धनञ्जय सूत्रात्मा वायु के सदृश और ४. महान्। यहां मेधावी से अनेक भाव लिए गए हैं–मेधावी, बुद्धिमान् पितृजन, आचार्यजन, क्रियाओं में कुशल, अनेक विद्याओं का प्रकाशन विद्वान्, धीर-बुद्धि आयुर्दा और सभ्यता का प्रकाशक, प्रशस्त, आप्त और सम्पूर्ण विद्याओं से उत्पन्न हुई बुद्धि वाला मेधावी विद्वान्। इन अर्थों के अनुसार ही ऋभुओं के समस्त कर्मों और चमत्कारों का व्याख्यान किया गया है। इन चमत्कारों के मन्त्रगत प्रकरण के अनुसार एकाधिक भाव दिए गए हैं। यथा चार चमस निर्माण करने का भाव 'भू, जल, अग्नि और वायु से शिल्प कर्म की साधना' तथा 'धर्म, अर्थ, काम और मोक्ष से युक्त व्यवहार, आदि, घोड़ें और रथ के निर्माण का भाव यानों की रचना, अग्नि और विद्युत् आदि का प्रयोग,' गाय के निर्माण का भाव 'आदर्श वाणी के संयोजन और वियोजन से क्रियाओं का निष्पादन' आदि, और मातापिता को जवान बनाने का भाव 'उनकी वृद्धावस्था में सेवा आदि द्वारा युवा सदृश बनाए रखना है। इन्द्र 'ऐश्वर्यशाली राजा आदि' देव 'विद्वज्जन, विभ्व 'व्यापक विद्याएं और उन से युक्त जन, 'वाज 'शक्ति, ज्ञान आदि से सम्पन्न व्यक्ति' तथा अमरत्वप्राप्ति 'मोक्षप्राप्ति आदि' हैं।

३. लेखगत समस्त विवरणों से स्पष्ट है कि दयानन्दभाष्य के मत में मेधावी राष्ट्रनिर्माता शासक और प्रजाजन ही ऋभु हैं, जिनके राष्ट्रनिर्माण, प्रजा के ऐश्वर्य, सुख, शान्ति, अभ्युदय और निःश्रेयस् के साधक जनहितकारी और प्रेरणाप्रद कर्म ही वैदिक भाषा के पदों के अव लोक में रूढ अर्थों के कारण अलौकिक और चमत्कारवत् भासित हो रहे हैं।

V(A)—17 A SOORYA MANTRA FROM THE VEDAS

S. R. JAYAVELU, MADRAS

The Vedas

Science deals with the nature and functions of all objects and covers a wide range of subjects including physics, chemistry, biology, physiology, astronomy, cosmology and mathematics. Humanities, arts and mysticism deal with such subjects as economics, sociology, political science, warfare, poetry, drawing, dancing, drama as also psychology, metaphysics, philosophy, religion, eschatology and spirituality. But the one thing which encompasses all these fields together is the text of the Vedas. It is said that there is nothing in the universe about which there is no reference in the Vedas. The subject coverage of the Vedas extends over all matter, energy and consciousness and includes God, soul, man, cosmos, etc. and even Nihilism or nothingness. In fact the term Vedas signifies wisdom. Besides, each and every aphorism of the Vedas is a Mantra possessing 'potency'.

Mantras

The Veda Mantras have a bearing mainly on Yagnas (normally, sacrificial fires) performed by Rishis and Rajahs alike. The term 'Mantra' is a Sanskrit word meaning sacred utterance considered to possess super-natural power. The powers that become mostly through the control of the mind.

'Manaha Thrayathi Ithihi Mantram'

In the Vedic period the Mantras are the words used in the ritual, especially the verses of the Vedic hymns; many are prayers or invocation of deities but the texts emphasize their magical potency and symbolic interpretation.

Soorya Mantra

Against this back drop, this paper attempts to present vivid glimpses into the fuller import of a Soorya Mantra pertaining to the Sun god in the Vedas. The Veda Mantra runs thus :

As krushnena rajasa
Vartha mano
Niveshayan Amrutam Marthyam Cha

Hiranmayena Savitha Rathena
(Aa) Devoyathi Bhuvanani Pashyan

—Rig Veda—Ashtaka-1
Adyaya 1-Varga-6

V(A)—18 ABOUT A VEDANTIC COMMENT ON ṚGVEDA 3.8.4

K. P. JOG, PUNE

The *Śataślokī* is one of the minor works which are ascribed to Śaṅkara. It gives the essential principles of his system as based on Vedic texts. This is noticeable from similarity of contents between the Śataślokī and the earlier Vedic texts. Śaṅkara's commentator, Ānandagiri, explains Śaṅkara's verses by citing the Vedic passages in full and offering his explanations of the same. Yet, much though some might accept these explanations as correct, these are often entirely beside the point and, therefore, incorrect and wholly unacceptable.

One such case is Anandagiri's explanation of verse 45 in the Śataślokī which refers to a *Jīvanmukta* and which Anandagiri hold as based on Ṛgveda 3.8.4. This Ṛgvedic verse, it is pointed out in this paper, refers to a Yūpa 'sacrificial pillar' and has nothing to do with a *Jīvanmukta* whatever.

Consequently, a question is raised about the relationship of Ṛgvedic verses and the Vedāntic explanations of this kind.

V(A)—19 ON ŚĀKALYA'S ANALYSIS OF 'TE' IN THE PADAPAṬHA OF THE ṚGVEDA III. xxxiii. 10d

N. M. KANSARA, AHMEDABAD

Śākalya's Pada-analysis of 'te' as 'ta iti te' is the sole occurrence in the whole of the Pada-text of the Ṛgveda-Saṁhitā. The normal situation in which it occurs does not warrant such an analysis. Even suggested emendation does not help us out of the difficulty. The case is here examined thoroughly in all its minute details and a justification for such an analysis has been discovered from the Prātiśākhya source itself.

V(A)—20 SOME REMARKS ON AV 19.53 & 54

S. G. KANTAWALA, BARODA

The philosophy of "Time" is referred to and/or discussed by the philosophers of both the orthodox and heterodox systems of Indian philosophy. The earliest references to "Time" occur in the RV, but there are two beautiful hymns i.e. AV 19.53 and 54 in honour of "Time" in the AV wherein different principles like Rohita, OX, Skambha etc. are described in a vein of highest principle. In these philosophical and mystic hymns different kinds of things are said to originate from "Time" which is also described as the ruler of everything. The Śvetāśvatara Upaniṣad records it as the highest principle, while some other Upaniṣads have also to say something on it. While mentioning the various cosmogonic views Gauḍapāda refers in his "Kārikās" the Kālavits, according to whom "Time" is the highest cosmogonic principle. In some Purāṇas it appears in the same capacity. It is, therefore, proposed in this paper to correlate the Vedic and the Purāṇic reflections on "Time" and to examine how mythology and philosophy converge at some point. The study tends to suggest that the Purāṇas retain some tracts which record some aspects and characteristics of earlier mythology.

V$_{(A)}$—21 ṚGVEDIC SYMBOLS OF THE SUN & THE UṢAS

MOHD ISRAIL KHAN, GHAZIABAD

The *Ṛgveda*, is full of symbols. It is for the reason that the *Ṛgvedic* objects have been defined variously. The sun is the great source of the light, which is the symbol of knowledge. The sun has also been identified with *Brahma*, the Supreme reality and this fact is evident from the rendering, when the sun is termed as *Haṁsa* (swan). This *Haṁsa* stands for 'I' and 'He'. Besides, the sun has seven rays and colours, which stand for various things. Similarly, the *Uṣas*, the daughter of the Dawn, stands for poetic geneus, active life, good wife, messenger of life, vitality, etc. Her marriage sets forth the model for mortal men. This paper puts forth many interesting symbols behind these deities.

V$_{(A)}$—22 A NOTE ON THE CONSTRUCTION OF THE KAṬHOPANIṢAD

LOWE RAMESHKUMAR, MUZAFFARNAGAR

The Kaṭhopaniṣad (KU) holds a special position in the Upaniṣadic literature on account of its teachings and the famous Nāciketa Upākhyāna. The Taittirīya Brāhmaṇa [3.11 of (1-6)] deals with the story of Naciketas, but the relation of this part of the Br. with the KU is ambiguous. The Br. text lays special emphasis on the setting of the Nāciketa Fire. The three boons asked by Nāciketas from Yama are different in both. The subject of dislodging 'punarmṛtyu' in TBr. has been replaced by teachings on the importance of knowledge to attain Mokṣa. In the KU text, the relation between Naciketā story and the Upaniṣadic teachings, appears to be a forced one. The discrepancies in the arrangement of the text have been noted from the point of view of the subject-matter and of the construction of verses.

By illustrating the loose arrangement of the text, it may be concluded that as the Kaṭha Saṁhitā did not have its Br., its Upaniṣad it was compiled with the nucleus from the Kaṭha portion of TBr., There was, it appears, a large floating literature in the age of the Upaniṣads which was loosely compiled in different texts at later stages. This, however testifies that KU is one of the oldest Upaniṣads.

V(A)—23 LINGUISTIC STUDY ON THE MS. मैत्रायणी संहिता

MANTRINI PRASAD, HOSHIARPUR

MS records a number of cases especially in suffix—tvā which at the first sight appear irregular :

pra–veśay–i–tvā

vi–vartay–i–tvā̀

sam–ardhay–i–tvā́

sam–īray–i–tvā̍

Attempt has been made to study grammatical and accentual pecularities found in the text and reasons offered behind this linguistic behaviour.

V(A)—24 SOME COMPARATIVE ASPECTS OF ATARVAXS' (AVESTA) AND ATHARVAN (VEDA)

VINOD P. MEHTA, AHMEDABAD

Origin and development of Atarvaxs' "the protector of Sacred fire and subordinate priest" in Yashana liturgy. The family tradition of past and present. His relation with Jahota and other priests. His duties and role in the Haoma ceremony. Reference in Gāthā, Hās, Visparad, Vendīdād and later ritual books of Zoroastrian religion.

Origin of Atharvan place in vedic literature. Its development in later vedic sacrificial rituals as superintending priest.

Their role (Atārvaxs' and Athārvan) at the time of sacrificial rituals. Similarity in name with linguistic references. Protector of sacrificial fire at the time of ceremony. Their position in later age, and in Indo-Iranian Mythology.

V(A)—25 AN OUTLINE CRITICAL STUDY OF "VEDIC CIVILISATION"

NABAKISHORE MISHRA, MANGALPUR

Introduction

The Vedic literature is the oldest literature or monument of the Aryans which throuws light on ancient Aryan Society, Customs, Religion and Civilisation.

Social Life

(1) Family, (2) Women, (3) Dress and ornaments, (4) Food and Drink, (5) Amusements, (6) the Society.

Economic Life

(1) Agriculture, (2) Trade and Commerce, (3) Crafts and Professions.

Political Organisations :

The lower political unit was the patriarchal family. The higher units were known Grama, viz. and jena. The Grama consisted of several families. Monarchy was the prevailing form of Government. There are a few references to the Republican form of Government. In the Atharva Veda there are explicit references to the election of the Rājan to the Kingship by the people. In the Ṛg Veda itself need of people's approval for steady and unvaccilating Sovereignty emphasised in the consecration hymns.

Kingship : The King occupied a position of pre-eminence. The kind though the Lord of the people did not govern without the consent of the popular Assemblies.

War was an important Institution of the Aryans in the Vedic age. The leader of the Army was called Senānī. The Aryans used to invoke the blessings of their gods before and during the War against their enemies.

Cultural Aspect

Religion : At their earliest stage the gods represented the powers of nature. Indra, the War God, was given the largest no. of hymns. He occupied the Chief place among the Vedic Gods. Besides Varuṇa and Indra, there were Maruts, Vāyu, and Vāta. Agni is the personification of sacrificial fire and was second in importance only to Indra. The Sun God was worshipped in the various forms, Mitra, Sūrya, Savitṛ, Puṣan and Viṣṇu.

The Sun God dispels the dark demons who occupy the earth in the night and drive his victorious chariot through the sky in the day-time.

This brief survey shows that considerable progress had been made by the Vedic Age in social and political organisation and in the cultivation of different professions, entire Sanskrit literature praises Vedic Culture and Civilisation. The Vedas contain the ideas of Philosophy religion, Codes of conduct and Sciences subsequent ages recognise the Vedic age as the ideal one.

V(A)—26 ON THE ABSENCE OF KALA (TIME) AS A DEITY IN THE ṚGVEDA

BISWANATH MUKHOPADHYAY, BURDWAN

Kāla (Time) is not found as a deity in the Ṛgveda. But the seers of the Ṛgveda were fully aware about the idea of time and so we find references of the words like Kāla, Varṣa, Samā, Yuga on the one hand and the different divisions of a year, like day, night, month, season etc. on the other. The word Kāla of course occurs only once in the Ṛgveda which has been the object of worship as deity in two hymns of the Atharvaveda. In this short paper an attempt has been made to prove that Kāla has not been considered as a particular deity by the seers of the Ṛgveda because—

(*a*) almost all the divisions of a year have been referred to either in association with gods or with sacrifice, and

(*b*) the cosmogonic speculations of the religious poets of the Ṛgveda leave no room for establishing any further identity of the Transcendal Time.

V(A)—27 CONCEPT OF BHAVAVṚTTA IN THE ṚGVEDA AS AN ABSTRACT DEITY

T. MUKHOPADHYAY, BANKURE

Ṛgvedic deities are divided into three groups according to their location, i.e. (*i*) The earth, (*ii*) the atmosphere and (*iii*) the heaven. Among them Agni, Indra or Vāyu and Sūrya are the Major deities and the others are Minor. Number of hymns or mantras are the criteria to ascertain the Majority and Minority of them.

Abstract deities are included in this Minor class. Bhāvavṛtta is one of them. The idea of the deity Bhāvavṛtta in four Ṛgvedic hymns is not evident. As such humble effort is made in this paper to present the exact nature of the deity of the four hymns of the Ṛgveda on the basis of the contents of the same.

Attempts have also been made in this connection to show the role of the abstract deity like the Bhāvavṛtta in the development of Upaniṣadic ideas from the Saṃhitā of the Ṛgveda.

V(A)—28 AṄGIRASAS IN THE ṚGVEDA

JAYANTI PANDA, CUTTACK

Among the seers of antiquity and highly honoured personages, the Aṅgirasas top the list. They are a family of Brāhmin seers and priests who descended from an eponymous ancestor, the great ṛṣi Aṅgirasa. Their glory and greatness can be traced out many times in the Ṛgveda, the earliest record of the past. Particularly in the family maṇḍalas of the Ṛgveda the prominent seers like Gṛtsamada, Viśvāmitra, Vāmadeva, Atri, Bharadvāja and Vaśistha who are renounced as hymn composers belonged to that family. According to tradition the Aṅgirasas are the seers of the ninth maṇḍala of the Ṛgveda.

Besides their authorship the Aṅgirasas are directly associated with a number of great Ṛgvedic deities like Agni, Indra, Soma, Aryaman, Maruts, Tvaṣṭṛ, Savitṛ, Uṣas, Devas and Yama. Due to intimate friendship the Aṅgirasas are favoured by these deities and endowed with richness and prosperity. Likewise, they are also closely related with the seers like the Bhṛgus and the Atharvans in connection with fire-sacrifice. Especially their relation with Agni and Indra, the two important deities of Vedic pantheon is very much alluring. It appears that the Aṅgirasas first found out Agni concealed in the woods and churned him out. Therefore the Fire is called Aṅgirasa. And the Aṅgirasas employed themselves with the cult of fire-worship and became the first priests of Agni. The worship of Agni and the sacrificial ritual were promoted by the Aṅgirasas alongwith the Bhṛgus and the Atharvans, the path founder of sacrifice. Thus deep respect is preserved for the Aṅgirasas by their descendants and the seers belonging to other families. So they are well-known as revered fathers.

The important role played by the Aṅgirasas in connection with over throwing Vala is remarkable. The association of the Aṅgirasas with the mighty god Indra is very much impressive in the myth of the capture of the cows. By means of sacrifice the Aṅgirasas acquired Indra's friendship and immortality. Owing to the prayers of the Aṅgirasas Indra was inspired to pierce Vala. Indra accepting their prayer increased their Brāhmanical lusture. Both Indra and the Aṅgirasas desired each others friendship. They jointly as well as separately wanted the destruction of Vala. The Aṅgirasas also show much strength and courage at the time of over-throwing Vala. Therefore much credit goes to the Aṅgirasas for whose sake Indra pierced Vala and released the cows stolen by panis.

On the whole, Aṅgirasas are considered as semi-divine sages whose priestly character and functions are still remembered and praised.

$V_{(A)}$—29 लोपामुद्रा संवाद सूक्त

एम. बी. पन्त, पूणे

कई भारतीय और पाश्चात्य विद्वानों ने इस सूक्त का परिशीलन किया है। और सब का दृढ़ विश्वास है कि इस में अगस्ति ऋषि और उसकी पत्नी लोपामुद्रा दोनों का संभोग के लिये संभाषण हैं, अत एक अश्लील सूक्त है। पहली दो ऋचाओं में लोपामुद्रा संभोग के लिये प्रार्थना करती है, इसीलिये दो ऋचाओं का ऋणि है लोपामुद्रा। दूसरी दों में उस प्रार्थना पर अगस्ति का उत्तर है, इसीलिए दूसरी दो का द्रष्टा है, अगस्ति ऋषि। और अंतिम दो ऋचाओं में यह देखने वाले अगस्ति शिष्य ब्रह्मचारी ने पश्चात्ताप व्यक्त किया है, इसीलिये अंतिम दो ऋचाओं का ऋषि है, अगस्ति शिष्य; ब्रह्मचारी।

लेकिन इस सूक्त में हमें कुछ वैज्ञानिक संदेश भी मिल सकते हैं। संदेश के संबंध में हमारी भूमिका इस प्रकार है—अगस्ति एक दक्षिण दिशा का तेज तारा। जैसे सूरज की ओर बहुत सारे ग्रह लघुग्रह वलन करते करते भ्रमण करते हैं, वैसे ही अगस्ति तारा की ओर भी कई उलकाएं घूमती फिरती हैं। उसमें से एक उल्का, अपनी कक्षा पर समतुलित वंध से भ्रमण करती थी। लेकिन एक काल अगस्ति के वातावरण में वहुत ऊधम मचा। तो यह उल्का अगस्ति की ओर भ्रमण करते करते ही, अपनी संतुलित कक्षा से चल पड़ी। तो उसके मुख का सौंदर्य अगस्ति के आकर्षण से धीरे धीरे नष्ट हो चला। इसीलिये उस उल्का का नाम पड़ा 'लोपामुद्रा'—अपना सौन्दर्य नष्ट करने वाली।

इस प्रकार पहली दो ऋचाओं में, लोपामुद्रा को अगस्ति तारा कैसे खिंच रहा है, और उसका परिणाम, लोपामुद्रा के सौंदर्य नष्ट होने पर कैसे हो रहा है, उस पर खुद लोपामुद्रा का विवरण है। दूसरी दो ऋचाओं में, लोपामुद्रा अगस्ति के इतनी नजदीक गयी है कि, वह कुछ कथन भी नहीं कर सकती। इसीलिये अगस्ति तारा, क्या होना जरूरी है यह कह देता है। इस लोपामुद्रा उल्का का आत्मसमर्पण एक अगस्ति के अभ्यासक देख रहा था। उसने यह आत्मसमर्पण की कथा और अगस्ति की स्थिति पर अंतिम दो ऋचाओं में निवेदन दिया है।

जव तारा कृष्णविवर से खींच के मारे निर्माण होता है तो वह वारबार ऊधम मचाता है। इसीलिये वह अपनी सहज स्थिति आजकल के उपकरणों को भी नहीं उछल देता। इसीलिये अगस्ति का उत्पत्ति स्थान कुंभ माना गया है। विद्वानों को उस पर अधिक विचार करना जरूरी ही है।

$V_{(A)}$—30 AUTHENTICITY OF THE Pp VERSION OF ATHARVA VEDA

MINATI PATNAIK, ROURKELA

The present article aims at throwing light on some words of the Pp version. A.V. in its first kānda on the basis of fresh manuscript evidence. Pp being a School of A.V. has got a unique place in Atharvanic tradition. If differs from S' in various aspects, but a wonderful note of similarity among the dissimilarities is struck by some mantras which though similar in respect of meaning, differ in language. Pp in its originality is rich in language, clear in concepts correct in metre. Commenting on some mantras the Western Scho-

lars have raised questions about the authenticity of the text at some places. Some commentators have expressed their view like "the reading of Pp seems to be correct.

In Pp 1.6.1. occurs in the Mss 'tanvamadya', s'—tanvoadya kāśh—tanvam madhyā verse tanvāmadhya. Weber takes 'tanvaḥ' of ś for acc. Plu. The reading 'tanvam' of Pp. strengthens the acc. nature of the word and therefore Sāyaṇa's interpretation of 'tanvaḥ' as 'tanvāḥ' to mean gen. sing. seems to be farfetched. By allowing the preposition of 'daḍhatu' or a metrical lengthening to 'adya' we may read the text as 'tanvam adyā', which approximates the kāśh reading.

$V_{(A)}$—31 A NOTE ON THE WORD BHṚMALÁ

HUKAM CHAND PATYAL, PUNE

An attempt is made in this note to discuss the word '*bhṛmalá*', occurring in the *Atharvaveda* (Śaunaka) 12.1.46 (*Paippalāda* 17.5.4. which reads *bhramala*), it also occurs in the *Paippalāda* 13.10.4. All previous attempts will be put to a thorough searching scrutiny.

$V_{(A)}$—32 WANT AND DESIRE IN THE YAJURVEDA

C. L. PRABHAKAR, BANGALORE

The mantras of Veda exhibit the "want" and "desire" of man. "Want" is a state of being without anything, while a "desire" is an eagerness to obtain something, and also to long for the possession of something that is cherished or deserved by him. The same in Veda is seen expressed in several words like "apekṣā", "āśā", etc. and "kāma", "Kāṅkṣā" etc. In fact the entire veda is beset with expressions of "want" and "desire" besides several other details of knowledge.

Yajurveda is a practical veda. It contains sacrificial formulas which enable the sacrifices to accomplish his "want" and "desire". He does it by means of sacrifice while sacrifice being an occasion for the meeting of gods and men at a place. The "want" and "desire" of man devotee prompt him to develop faith and belief in the higher powers like gods/dieties. That is the basis of Religion. His behaviour is further streamlined into righteous path of thinking and action.

This paper limits the scope to the formal analysis of those expressed in the Kaṇḍikās of the Śukla Yajurveda. This veda describes twelve sacrifices for various gains and ends. This Yajurveda, moreover also points out: the "want" and "desire" ceases as the sacrificer attains "svaḥ", the better region of happiness. The mantra: "svaryantonā" pekshante adyam rohnti rodasi.... (17.68) indicates the same. Mahidhara, its commentator explains "svaḥ" to be "āditya loka". The Yajurveda at another place (8.51) recommends world of action and enjoyment here in this world only. The same is noted in the formula: "iha rati iha ramadhvam". The term "iha" (here) refers to the place of sacrificer or this world itself and it is with reference to the cows in the soma sacrifice. The extremes thus, for "want" and "desire" could be this world and upto the attainment of "svaḥ loka". Moreover, it is said "Yajñena Yajñamjanayanta" meaning thereby a sacrifice was necessary to perform another. The "camaka-adhyāyā" of Yajurveda contains an enumeration of "want" and "desire" at a place.

It would also be pointed out in this article that the foundation of culture and development of India, rather of the world itself, rests also upon the *nature* and details of "want" and "desire" of Man, endeavoured in the mantras of Yajurveda.

V(A)—33 THE YAMA-YAMI SŪKTA—A REINTERPRETATION

S. S. PRADHAN, HYDERABAD

The Yama-Yami Sūkta (RV. X. 10), which has given rise to so many mystifications and confusing clarifications, can be interpreted in an orderly manner if a right perspective is brought to bear on it. In this paper, therefore, I propose to give a *sociological analysis* of the contents of the Sūkta from the Marxist point of view. The Sukta does not reflect the contemporary Ṛgvedic society but contains only a memory of the practice of incest current among the ancestors of the Ṛgvedic Aryans. In fact, the Sukta is a *rationalisation* of such a memory. To facilitate this study I have suggested a fresh translation of the Sukta. The translation leads to the following conclusions:

(1) The Sūkta is a dramatic presentation of a memory of a past stage in the life of the Aryans when society was emerging out of consanguinity.

(2) The character of Yami is meant for upholding the dying practice of incest between brother and sister, while that of Yama upholds the new norm of prohibition of incest.

(3) Both Yama and Yami refer to their view-point as lawful. While Yami stresses the point that her demand has a divine sanction, Yama refers to the law of Mitra and Varuṇa. So both Yama and Yami have sanction of ṛta—one upholds its earlier form, the other its new form.

(4) The Sūkta contains valuable social information regarding the development of the institution of family or marriage.

(5) The end shows that the taboo was more in practice than the isolated and moribund practice of incest.

$V_{(A)}$—34 THE CONCEPT OF RUDRA IN THE LIGHT OF IT'S ETYMOLOGICAL INTERPRETATIONS

PRATIVA MANJARI RATH, CUTTACK

The whole formation of religious ideas can be understood with the help of philology to a certain extent. In the case of Vedic deities each name has its special evolution which produced it and ascribed to it certain traits of character. The word 'Rudra' has generally been held to come from the root 'rud' to cry and has been interpreted as the 'howler', as a god of thunder storm and tempest.

The derivation of the word Rudra from the root rud 'to cry', indeed, seems to be as old as the Taittirīya Saṁhitā. Yāska has adopted this old etymology for explaining the character of god Rudra (Nir. X.5). Yāska further connects the word, Rudra, etymologically with the two roots, ru (= roar) and dru (= speed forth). The derivation of the word, Rudra from the root, ruj (= to shatter) is implied in the Kaṭhaka XXV.1. Sāyaṇa, in his commentary on ṚV 1.114.1, derives the word in as many as six different ways.

The present paper is an attempt to bring out the nature and character of the Vedic Rudra by a thorough analysis of the etymological explanations of the term 'Rudra' and their relation to certain theories associated with the concept, 'Rudra' in Vedic literature.

$V_{(A)}$—35 UṢAḤ SYMBOLISING THE SPECTRUM OF LIGHT

SUDARSHAN KUMAR SHARMA, BHATINDA

Vedas constitute the veritable thesaurus of Scientific knowledge as postulated by Dr. Deo Prakash Pātañjala Śāstrī in his critical study of the Ṛgveda (137-163); Vīrendra Muni Śastrī (Veda Jyoti) commenting on ṚV I 119.1; Dr. S. K. Gupta commenting on ṚV. VII. 59.12 (evolving a system of Homeopathy). This prompted me to speculate on 'Uṣāḥ' symbolising the spectrum of light after a thorough study of a number of Sūktas addressed to this deity. Ṛgveda VII. 75-81 exclusively addressed to this deity needs a special study; My point is accentuated from ṚV. I. 3.8 commented upon by Venkatsubbiah in VIJ Hoshiarpur from the point of view of interpretation of "Svasara" construed accordingly as 'Saṃdhyā'. Usrāh iva svasarāṇi' has been construed by me to mean—"like the rays converging across their own resort, i.e. a Prism or any transparent object absorbing the seven-fold multi-coloured tassal of rays defined by modern Scientists as 'VIBGYOR'—bearing violet, Indigo, Blue, Green, Yellow, Orange and Red Hues. ṚV.I. 113.123, 124, VII 75-81, I. 66; 69; I 48; I 92; I 95; III 61; IV 51; 52; V 79; 80; VIII 101, IX 5-6; I. 118, 5; I 152.4; and VII 9.1; VII 19.31. X 3.31 have been literally examined in order to bring forward this point of view which invites the gracious regard of the superior Scholars.

V(A)—36 असुर विचार-विमर्श

उर्मिला देवी शर्मा, जयपुर

असुर शब्द की व्युत्पत्ति, निर्वचन, इतिहास तथा अर्थविकास का तुलनात्मक अध्ययन करते हुए इस की आद्योपान्त विवेचना आवश्यक है क्योंकि किसी भी शब्द के अर्थ में जो विभिन्न परिवर्तन दिखाई देते हैं उसका कारण उसके रूढ यौगिक, व्यङ्ग्य तथा लाक्षणिक रूप है। ये सभी दृष्टियों इस शब्द के अर्थ विकास में मिलती हैं।

उणादि सूत्र 'असेसरन्' के अनुसार अस् धातु में उरन् प्रत्यय लगने से असुर शब्द बना। सिद्धान्त कौमुदी के अनुसार ''असगतिदीप्त्या दानेषु' अर्थों में यह प्रत्यय लगता है। निरुक्त में 'असु' का अर्थ प्राण लेते हुए कहा गया है कि 'असुरितिप्राणनामास्तः शरीरे भवति। तेन तद्वन्तः।' ब्राह्मणग्रंथो पर आधारित अर्थ देते हुए यास्क कहते हैं, 'असुरा असुरताः। स्थानेष्वस्ताः स्थानेभ्य इति वा'। असुर शब्द का विग्रह शब्दकोशों में 'असुरः न सुरः' भी मिलता है। शंकर छांदोग्य-उपनिषद्-भाष्य में कहते हैं कि 'असुराः स्वेषु एवा सुषु रमणात्'। एक अन्य व्युत्पत्ति है 'सुष्ठु राति ददाति अभीष्टम्'।

शतपथब्राह्मण में कहा गया है कि 'सोर्देवानसृजत तत् सुराणां सुरत्वम्। असोरसुरानसृजत तदसुराणामसुरत्वम्।' निरुक्त में कहा गया है कि आधे देव थे तथा आधे असुर। इस से यह प्रतीति होती है कि देव तथा असुर सृष्टि के संरचनात्मक द्वन्द्व हैं। देवों में असुरत्व का तथा असुरों में देवत्व का आंशिक सम्मिश्रण रहा है इसीलिए 'असुर' के उत्तम तथा निम्न दोनों अर्थ मिलते हैं।

विद्वानों का यह कथन असंगत है कि 'असुर' शब्द मुख्य रूप में वरुण का ही विशेषण रहा है। ऋग्वेद में सविता, इन्द्र, द्यौ, अग्नि, रुद्र, पूषन्, पर्जन्य, मरुद्गण, पवमान तथा वरुण को अनेक बार 'असुर' विशेषण दिया गया है।

अमरकोश में 'असुर' शब्द का एक पर्याय 'पूर्वे देवाः' भी है जो नगेन्द्रनाथ घोष, भगवद्दत्त तथा सुकुमार सेन आदि विद्वानों की उस विचारधारा का पोषक है जिसके अनुसार असुर-संस्कृति ही आर्यों की आधारभूत संस्कृति है। असुर तथा सुर शब्द समानार्थक है तथा भारत-ईरानी आर्य संघर्ष के कारण देव तथा असुर भिन्न हुए अन्यथा दोनों देव ही थे। अवेस्ता के अध्ययन से यह तथ्य और अधिक स्पष्ट होता है।

असीरिया के राजा सरगोन के पुस्तकालय में असीरिया में पूजित देवों की सूची में 'अस्सर मज्जस' देवता का नाम है जो अवेस्ता का 'अहुर' है।

पुराकथाओं के माध्यम से 'असुर' शब्द का अर्थ अधिक व्यापक तथा रोचक बना। सृष्टि प्रक्रिया के महत्वपूर्ण तत्त्व देव तथा असुर इतिहास तथा आख्यान बन गए। जगत् के द्वन्द्वात्मक दो महान तत्त्वों में से एक तत्त्व 'असुर' है जिसे एक उच्चतम शक्ति के रूप में निरूपित किया गया। जैसे मरुद्गण 'रुद्र के असुर' हैं। सृष्टि के प्रारंभ में देव तथा असुर तत्त्व विलोम गति होते हुए भी परस्पर अनुकूल थे। दोनों ने सत्य तथा अनृत दोनों को ही साधन बनाया था किंतु कालान्तर में देवों ने मात्र सत्य को अपनाया तथा असुरों ने मात्र अनृत को अतः प्रतिकूलता आती चली गई।

असुर तथा देव दो महान आध्यात्मिक तथा भौतिक शक्तियों हैं जो नैसर्गिक हैं। यह भी कहा जा सकता है कि देवासुर तत्त्व सृष्टि के प्राणद्वय हैं जो पिण्ड तथा ब्रह्माण्ड में आनुपातिक

रूप में व्याप्त हैं। शतपथ के मनूपाख्यान के अनुसार जीवन की प्रतिष्ठा के लिए प्राणापानौ (देवासुरों) अनिवार्य हैं। मूलभूत प्राण केन्द्रीय प्राण हैं। इसी के दो रूप हैं प्राण तथा अपान। आसुरी प्राण अपान उदान आदि देह में सञ्चरण करने के कारण पाञ्चभौतिक जीवन के सञ्चालक हैं संभवतः वासुदेव शरण अग्रवाल ने इसीलिए 'असुर' शब्द का अर्थ **Life Germ** किया है।

अध्यात्मिक जीवन मुक्ति का साधन है, न कि जीवन-प्रक्रिया का। जीवन जीने के लिए मुख्य प्राण 'असुर' ही है जो कि मित्रावरुण द्वन्द्व में वरुण, प्राणापानौ में अपान, स्थावर जङ्गम में स्थावर, प्रकाशान्धकार में अन्धकार स्वरूप है। यही तत्त्व जीवन को गति प्रदान करता है तथा जीवन जीने के लिए उतना ही ग्राह्य है, अर्चनीय है जितना कि देव तत्त्व।

$\mathrm{V}_{(A)}$—37 SOME OBSERVATIONS ON THE BRAHMAJĀYA HYMN (10.109) IN THE RV

D. V. SHASTRI, RAJKOT

This hymn should be termed as 'Brahmajāyā Sūkta'. According to Sāy, Juhūḥ, Brahmavādinī is the sage.

But Brahmajāyā should be treated as the Ṛsikā of this hymn and not Juhūḥ, the ladle. The hymn is almost unintelligible, though having, pleasing dialogue style. It should be taken as a "Vaiśvadeva" hymn because of the enigmatic theme. The hymn has its sociological parallel in AV. 5.17. The hymn describes the experienced sin of 'some' Brahmajāyā, the wife of a Brahmin (=Bṛhaspati!) ill-treated, taken away by Soma, the king-divine and returned by the gods in the presence of Varuṇa and Mitra to her legitimate husband as a chaste sinless woman. Both these ṚV and AV hymns suggest a phase in the development of moral and social ideas. Killiṣa in woman is more a social stigma than a moral and the sin committed by gods should not be followed by man.

$\mathrm{V}_{(A)}$—38 वेदों के व्याख्याकार

वीरेन्द्रमुनि शास्त्री, लखनऊ

१. प्रथम व्याख्यानकार,
मधुछन्दा आदि लगभग ५०० ऋषि

२. द्वितीय प्रकार के वेद व्याख्याकार—
शाकल्य आदि पद संहिताकार।

३. तृतीय प्रकार के वेद व्याख्याकार—
ऐतरेय याज्ञवल्क्य आदि ब्राह्मण ग्रन्थ, आरण्यक, और उपनिषदों के रचयिता

४. चतुर्थ प्रकार के वेद व्याख्याकार—

यास्क आदि निघण्टु निरुक्त कार, पाणिनि, पतंजलि आदि वेदांगरचयिता श्रोत, गुह्य, धर्मसूत्र रचयिता। यास्काचार्य सर्वं प्रथम वेद व्याख्याकार जिनकी लगभग ६०० मन्त्रों की व्याख्या उपलब्ध है।

५. पांचवी प्रकार के वेद व्याख्याकार—

कपिल जैमिनी आदि दर्शन शास्त्रकार

६. षष्ठ प्रकार के मध्यकालीन वेद व्याख्याकार—

आचार्य स्कन्द स्वामी, दुर्ग, उद्गीथ, नारायण, उवट, महीधर, वेंकटमाधव, आत्मानन्द, आनन्दतीर्थ, सायणाचार्य आदि लगभग ३० आचार्य गण

७. भाष्यकार सायण की विशेषताएँ। १८ आलोचना बिन्दु

८. भाष्यकार उवट और महीधर की विशेषताएँ

सात आलोचना बिन्दु

९. भाष्यकार स्वामी दयानन्दसरस्वती

१४ आलोचना बिन्दु

१०. इस शताब्दी के प्रमुख वेद भाष्यकार

शंकर पाण्डु रंग पण्डित, तिलक, अरविन्द, तुलसीराम, रोमकरण दास, जयदेव शर्मा, सातवलेकर आदि लगभग ४५ वेद भाष्यकार

११. वेदों के विदेशी भाष्यकार

मैक्समूलर, विलसन, ग्रिफिथ, ग्रासमैन, लुदविद, ग्रेडनर, काएजी, हिलेब्रान्त, ओलडेन बर्ग आदि लगभग ४० विद्वान्।

$\mathrm{V}_{(A)}$—39 DAYANANDA—A COMMENTATOR OF THE VEDAS

AMAR SINGH, KURUKSHETRA

Yāska, the great grammarian of the 7th century BC in his Nirukta has discussed the different approaches of the etymologists, grammarians, historians and ritualists in Vedic interpretation. Unfortunately the works of these commentators are lost to us. Yāska's scientific spirit of Vedic interpretation was continued by Mādhava, Udbaṭa, Bhaṭṭa Bhāskara, Haradaṭṭa, Mahīdhara and many other commentators through centuries.

Sāyaṇa (14th century) stands in this unbroken tradition of commentators. His commentary, though in some respect unique, suffers from some shortcomings.

It was Swamy Dayānanda who for the first time attempted to provide us with the rational meaning of the Vedic Mantras. As is well known, Sāyaṇa in his interpretation deviated from the interpretation of Yāska. But Dayānanda finding out the meaning of the Vedic words, based his analysis on Brāhmaṇās, Āraṇyakās, Upaniṣads, Nirukta and Aśtādhyāyī of Pāṇini. To him the Vedas are revealed texts respository of eternal truth and hence he did not concern himself in searching history, mythology or legends in the Vedas.

It will be our endeavour to explore this hidden truth and to see how in Dayānand's interpretation is the amalgam of the three traditional approaches viz, ādhyātmika (psychical), ādhibhautika (phenominal) and ādhidaivika (spiritual). In this task I shall analyse Dayananda's commentaries on Ṛg and Yajura Veda.

V(A)—40 ON THE IDENTITY AND CRITICAL APPRAISAL OF THE VEDIC PLANT 'PŪTĪKA' OF YAJURVEDA SAṂHITĀ (KAṬHAK SAṂ. & TAITT. SAṂ)

R. S. SINGH, VARANASI

PŪTĪKA is the name of a plant mentioned as a substitute for the soma-plant in the Kāṭhaka Saṃhitā (XXXI V.3). In the Taittirīya Saṃhitā (II.5, 3, 5.), it is also mentioned as a means of making milk curdle, being an alternative to the bark of *Butea monosperma*. Though some venture seems to have been done by the scholars to identify this plant, but it stands as simple conjecture without convincing coincidence with the actual plant-species contention and the antero-posterior affiliations and where—abouts of the actual meant. The problem has been examined and investigated in details by the author and based on the findings it is now possible to suggest the nearest and most probable identity of this Vedic plant, details being presented in the text of the full paper.

V(A)—41 ON THE YĀDAVAPRAKASA-CHANDO-VICITI-BHAṢYA

SRIDHAR VASISHTHA, NEW DELHI

The paper attempts to examine some of the salient features of Yādavaprakāśa's commentary entitled, '*Chando-viciti-Bhāṣya*', on the chandas-sūtras by Pingalanaga. I have edited the commentary based on 11 Manuscripts. These features are : (1) Methodology of description, (2) Illustration of metres from mostly the author's compositions, (3) Vedic citations not attested in the extant Vedic Saṃhitās and (4) originality in handling the theme.

V(A)—42 RECENT SCIENTIFIC DISCOVERIES REVEAL THE REAL SIGNIFICANCE OF THE KṚṢṆA YAJURVED

R. P. THATTE, PUNE

Using the method followed in the paper presented at the 1982, Jaipur, A.I.O.C., 31st Session (V-84) by the author, of using the definitions from the Brāhmaṇās, the Āraṇyakās, and the Upaniṣadās, as researched by the late Pandit Madhusudan Oza and his disciple, Pandit Motilal Sharma of Jaipur, in the context of the recent scientific discoveries published in the last couple of years, it is possible to comprehend the Adhibhautic significance of the Kṛṣṇa Yajurvedic Saṁhitā and the Brāhmaṇa.

As outlined in that paper, this method makes the cosmogony and the cosmology of the Vedic Bṛhma-Vidyā comprehensible to the modern scientist and shows how the atoms and molecules are synthesised in our Galaxy and therefore the Vedanta ceases to be only an intellectual exercise of chasing after the Ādhyātmic Amartya Ātma. It was shown how the ṚK, YAJU, and the SAMA-VEDA or the Agni-Ved-Trayi, is the complete nuclear Physics. The VĀK *are* the phenomena of Radiation and the Atharva Veda represents the synthesis of the Organic as well as Life-Molecular Chemistry.

During the last two years, Satellite-bourne Optical Telescopes, X-ray Telescopes as well as Infra-Red Telescopes, have revealed hitherto unknown processes of the creation of Dark-Matter in the Nebulae in the Galaxies, which the Vedas designate as '*Jagat*' and the Cluster of Galaxies by "Universe" or '*Viśva*'.

Vedic terminology, hitherto, not properly understood is quoted, to show how the Pāraṁpārik comprehension tries to justify for instance, the inclusion of all the ṚK-Vedic Saṃhitā Mantrās of the ṚṢĪ Medhātithi·Kāṇva and the whole school of Kāṇva as the Kāṇva Saṁhitā of the Shukla Yajurveda.

V(A)—43 TWO WAYS OF VEDIC INTERPRETATION

G. U. THITE, POONA

There are numerous ways of Vedic interpretation ancient as well as modern. But by and large they can be divided into two types: (1) Fruit-oriented, (2) Root-oriented. In the first type an attempt is made to interpret the Vedic texts in such a manner as suits one's purpose. The interpretation of the Saṁhitās in the Brāhmaṇa-texts is an example of this type. The fruit-oriented interpretation is found even in the writings of some modern scholars who try to show how some of the modern scientific findings were known in the

Vedic period. The followers of this type of interpretation want to justify the relevance of Vedic texts for their purpose. In the second type of Vedic interpretation an attempt is made to understand the "original meaning" of a word or stanza. By the phrase "original meaning" the meaning in the mind of the poet is intended. Those scholars who look at the Veda as a historical document try to follow this way. In each of these two ways the success of course depends upon the ability of the individual interpretor.

V$_{(A)}$—44 MEDHĀJANANA SŪKTAS OF THE ATHARVAVEDA —A STUDY

D. G. VEDIA, AHMEDABAD

AV.I.1, IV.30, VI.108 and VII.61 are known as Medhājanana hymns. A Mantra, a hymn or hymns are used in the performance of the Medhājanana sacrament. According to the Gṛhyasūtras this sacrament should be performed at the occasions of Jātakarma and Upanayana sacraments. The Kauśikasūtra (KS) prescribes their Viniyogas or practices for Medhājanana in the very beginning of the discussion of the various practices of the hymns.

In this paper the orthodox view behind the practices given in the KS and Gṛhyasūtras is discussed. Interpretations of these hymns by the Eastern and Western scholars are given. Analysis of the contents of the hymns is also given. It is also shown how the seer of the Av. gives the practical usage of the medicine in guise. The names and the epithets of the deities such as Vācaspati, Vasospati etc. The words 'Vācaspati' and 'Vasospati' denote the medicinal plants such as Acorus calamus Linn. and Agati Grand flora. It seems that the source of the remedies for Medhājanana or acquiring the sharp memory shown in the Ayurveda lies in the AV.

V$_{(A)}$—45 PADAPRADĪPIKĀ—A NEWLY DISCOVERED TREATISE ON THE PADAPAṬHA OF THE KṚṢṆAYAJURVEDATAITTIRĪYA SAṂHITĀ

N. V. P. UNITHIRI, CALICUT

Padapradīpikā deals with the padapāṭha of the *kṛṣṇayajurveda Taittirīyasaṃhitā* in 140 kārikās. There is also a prose commentary on the work by the author himself. Both the text and commentary form *Padapradīpikā*. The work was composed in A.D. 1667 by Vātsya Nārāyaṇa of Kerala. The author makes use of the technical terms like upadhā and paribhāṣās like 'tasminniti nirdiṣṭe pūrvasya' used by Pāṇini. In the composition of *Padapradīpikā*, Nārāyaṇa has followed a similar work by name *Saptalakṣaṇa*. A comparative study of the two treatises may reveal that *Padapradīpikā* follows mainly *Saptalakṣaṇa* in framing rules and choosing examples. *Padapradīpikā* is more scientific and concise. It quotes twice from *Saptalakṣaṇa.*

At first the author makes rules for the division of those words for which definition of Saṃhitā was given in *Taittirīya Prātiśākhya* by the sūtras beginning with V.1. kārikās 9-13 form Saptaparādhikāra. In kārikās 14-20, Nārāyaṇa describes the rules pertaining to the words ending in the first letter in the mutes. The rules in relation to the division of the words ending in Visarga are given in the kārikās 21-49. Then the work takes up the division of padas ending in 'e' and 'ai'. Kārikās 50-72 form this section. The next 25 kārikās enjoin the rules regarding the division of the words ending in 'a' and 'ā'. The rest of the kārikās, i.e. 99-140 form the section on Aniṅgya. Here the author gives the rules pertaining to the words which should be pronounced as Akhaṇḍa (partless) in the padapāṭha.

A study of the *Padapradīpikā* will reveal that it deserves a prominent place among the works on Vedic studies especially those regarding *Taittīya-saṃhitā.*

V(A)—46 ऋग्वेद में 'गो' पद के अर्थगत आयाम

योगमाया, लखनऊ

यज्ञ प्रधान संस्कृति से लेकर ऋग्वैदिक सामाजिक, आर्थिक एवं वैयक्तिक जीवन पर्यन्त "गौ" अनुस्यूत सी दृष्टिगत होती है। अतः ऋग्वेद के मण्डलों की प्राचीनता के आधार पर "गो" पद के विविध अर्थों की क्रमिक यात्रा पर विचार करना अपेक्षित हो जाता है। पहले किसी दृष्ट तथा ज्ञात वस्तु का नामकरण उसकी क्रियाओं अथवा गुणों के आधार पर किया जाता हैं फिर उससे साम्य रखने वाली अनेक अन्य वस्तुएं भी उसी शब्द से अभिहित हो जाती है। यही नियम "गो" पद के विविध अर्थों के विकास में परिलक्षित होता है।

ऋग्वेद में "गो" पद जहाँ अपने व्युत्पत्तिपरक (गच्छति इति गोः) अर्थ से सामान्य पशु के साथ–साथ अपनी गो जाति तथा दुग्ध प्रदात्री गाय के रूप को व्यक्त करता है वहीं व्युत्पत्तिलभ्य अर्थ से साम्य रखने वाले मेघ, जल, सूर्य, अग्नि (शिखाओं), प्रकाश (उषा की किरणें), पृथ्वी, दिशा स्तुति, वाणी तथा इन्द्रिय आदि अर्थों में साक्षात् रूप से गमन क्रिया का साम्य प्रस्तुत करता है। पृथ्वी, वाणी, इन्द्रिय सदृश अर्थों में "अन्तर्भावितव्य" (गमयति प्रापयति) से "गो" पद का प्रयोग किया गया है।

ऋग्वेद में स्थूल चक्षुओं से प्रत्यक्षीकृत वास्तविक दुग्ध प्रदान करने वाली गौ धीरे-धीरे अन्तरिक्ष में पहुँचती हुयी (सूर्य, उषा, प्रकाश (किरणें) इन्द्र सूक्ष्मतर होकर सूक्ष्मतम वाणी, इन्द्रिय, स्तुति तथा व्रह्मज्ञानालोक रूप अमूर्त पदार्थों को द्योतित करने में सक्षम हो गई। ऋग्वेद में ममता, वात्सल्य, उदारता, त्याग, सहिष्णुता, शुचिता एवं अहिंसा सदृश गुणों की अभिव्यक्ति में "गो" पद का अनेकशः प्रयोग प्राप्त होता है।

वैज्ञानिक आयुर्वैदिक तथा दार्शनिक (मीमांसा दर्शन के "आयुर्घृतम्" तथा "तत्त्वमसि" की सार्थकता) क्षेत्रों तक के प्रयाण में गो-दुग्ध का माहात्म्य ही मूल रूप में है जिसका उत्स ऋग्वेद में ही निहित मानना न्याय संगत होगा।

V(B)—1 HUMAN SACRIFICE IN ASSAM

N. N. ACHARYA, GAUHATI

Human Sacrifice is known to have practised sporadically over the whole of India. But in Assam it was practised with greater importance by the peoples of a relatively high civilisation. These people were in the habit of offering human victims to the Mother Goddess under one or more of her manifold forms. The Mother Goddess was regarded as a 'creative force' with her power of bestowing prosperity, as well as bringing destruction. She was worshipped under different names such as Durga, Ai, Chamunda, Ranachandi, Kesai Khati, Kamakshya etc. She was like a community deity whom a particular group had to seek for help in times of danger and calamities such as drought, small pox etc. The victims were decapitated and the heads were placed before the image of the Goddess on copper plates. The victims were sometimes captured in war or sometimes persons who offered themselves voluntarily to the Goddess.

Human sacrifices were further required for the consecration of temples and phallic rituals. The essential elements of this bloody sacrifice were decapitation and the ceremonial use of the blood and heads of the victims.

This practice was in course of time replaced or modified by head-hunting. Head-hunting was associated with fertility cults, phallic rituals, marriage consecration ceremonies of the bachelor-house and the drum, initiation ceremonies, social prestige, installation into office, the desire of the victors to send captives as slaves with the dead to the next world, and blood—revenge. The important element in this practice was the decapitation of the head to acquire soul-substance, which was believed to reside in it.

V(B)—2 अश्वमेध—एक विवेचन

कुसुमलता आर्य, वनस्थली

पुरुष-सूक्त से गृहीत पञ्च मेध—पुरुष, अश्व, गौ, अजा तथा अवि—के प्रसङ्ग में अश्वमेध।
अश्व के अनेकविध अर्थ तथा उनकी एकसूत्रता। इस पृष्ठभूमि में वैदिक साहित्य में अश्वमेध क्या रहा
होगा।

अश्व केवल पशु का ही वाचक न होने से पशु-बलि ही नहीं अपितु अग्नि, आदित्य, चन्द्र, क्षत्र
आदि का भी वाचक होने से उस अर्थ में भी। यथा—कल का काम आज ही और आज का काम
अब ही (अ+श्वः) तथा प्राप्तस्थान पर अधिकार (अश्नुतेऽध्वानमिति) के लिए तीन चरण जमाए रखना
और प्राप्तव्य पर अधिकार करने के लिए एक चरण उठाए रखना क्षत्रिय का अश्वभाव है। इन अश्व-
गुण विशिष्ट व्यक्तियों को अन्वेषण द्वारा प्राप्त करना 'अश्वालम्भन' है और ऐसे व्यक्तियों को संगठित
कर अभीष्ट लक्ष्य को कराना अश्वमेध है। इस प्रकार अश्वमेध का अनेकविध अर्थों में दर्शन।

V(B)—3 THE SAUTRĀMAṆI SACRIFICE AND ITS BEARING ON THE RAMAYAṆA

SUBIMAL BAG, CALCUTTA

The Āśvalāyana Śrauta Sūtra gives in a nut-shell the complication of the Sautrāmaṇi Sacrifice. The Karka bhāṣya of the Kātyāyaṇa Śrauta Sūtra discusses the utility and the application of the Sautrāmaṇi Sacrifice. Principally a Soma Sacrifice in nature having some basic characteristics of the different Soma Sacrifices like Vājapeya, Rājasūya, Aṣvamedha, Puruṣamedha, Sarvamedha, Gavāmayaṇa and others the Sautrāmaṇi has some special features of its own. The kernel of it is available in the Sāmkhyāyaṇa, Drāhyāyana and Vaitāna Sūtras also.

A critical study of the Vālmīkīya Rāmāyaṇa produces interesting result on the investigation of the Sautrāmaṇi Sacrifice. After the victorious march from Laṅkā, Rāma returns to Ayodhyā and performs a Rājasūya sacrifice. But there are indications that the special characteristic features of the Sautrāmaṇi Sacrifice are revealed there. From the Uttarakāṇḍa of the Rāmāyaṇa we know how the massive preparations of the sacrificial altar was made at Naimiṣāraṇya. There the Soma priests expert in the performance of Sautrāmaṇi sacrifice arrived. The auspicious moment of the inauguration was searched out and within the stipulated period it was completed. The descriptions of Yajñādhāna are similar to that of the Sautrāmaṇi Sacrifice. There are other references of the same sacrifice also in the Rāmāyaṇa in the garb of some other sacrifices. These are found out and the prevalence of the Sautrāmaṇi sacrifice is established in the days of Rāmāyaṇa also.

V(B)—4 PURUṢAMEDHA : ITS SYMBOLICAL IMPLICATION IN THE ŚATAPATHA BRAHMAṆA

SANTI BANERJEE, CALCUTTA

Puruṣamedha or the human sacrifice is a peculiar rite in which the human beings should have been offered as victims as the name suggests. It has been described in the Brāhmaṇas of the Yajurveda and in some other ritualistic Sūtra-texts. Some scholars seem to hold that the Puruṣamedha refers to the actual practice of human sacrifice which was in vogue in ancient India.

But actually the Vedic literature does not corroborate the existence of actual human sacrifice. No other Brāhmaṇa except the Yajurveda Brāhmaṇas describe it and in the Śatapatha Brāhmaṇa it is a symbolical performance, the human victims being set free after some purificatory rites. The Śatapatha Brāhmaṇa has even observed against the actual slaughtering of man in the sacrifice : 'If human beings are actually offered (as victims) in that case man would eat man's flesh', [XIII. 6. 2. 13] and declares in clear terms that 'the human victim is released after Paryagnikaraṇa ceremony'. [Ibid.] The origin of the Puruṣamedha in the Śatapatha Brāhmaṇa has been attributed to Puruṣa Nārāyaṇa Himself who overpassed all beings by performing this rite [XIII. 6. 1. 1ff..] The Brahmanical performance may also be taken as connected with the attainment of overpowering strength. The Ṛ.V. contains a Puruṣa-sūkta (X. 90) where we get the conception of Puruṣa who offers himself as victim in the sacrifice of gods and becomes the sole cause of everything that exists. The very name Puruṣamedha or 'the offering of the Puruṣa' in the Brāhmaṇa may refer to this conception and in that case it is purely symbolical.

V(B)—5 ĀRAṆYAKA—ITS SOURCE AND ORIGIN

DIDHITI BISWAS, CALCUTTA

In the present article an attempt is made to trace the origin and development of the Āraṇyakas. In this regard the author totally disagrees with the current views—both orthodox and modern. According to the orthodox scholars Araṇyaka is the text to be studied in the forest. This view explains the nature of the Araṇyaka but does not explain the origin of its contents. According to the modern views Āraṇyaka is the symbolical treaty. This view actually does not conform to the nature of the Araṇyaka as analysing its contents we do not find abundance of symbolism in the rituals of Āraṇyaka. Hence symbolism is an accidental phenomenon but not an essential feature. Actually Āraṇyaka is almost a Brāhmaṇa but differs from it as it is interpersed with some occasional symbolical discussion. This is caused by the influence of the philosophical school which apart from the liturgical school was prevalent since the Ṛgvedic age. This liturgy was the common man's science, philosophy was the advanced men's science. The Āraṇyaka is the science of the intellectually advanced and socially aware ritualists who guided the society as well as the common men. They produced it with a view to bring these two schools closer. Thus ritualistic contents supplimentary in nature, lateness in origin and adaftation of philosophical thought running parallel to the ritualistic cult in the non-ritualistic circle constitute the main features of the Āraṇyaka.

V(β)—6 ASPECTS OF THE CHĀNDOGYA-BRĀHMAṆA AND ITS COMMENTARIES

K. BISWAS, SHANTINIKETAN

The Chāndogya-Brāhmaṇa, in its style and contents, is rather different from other Brāhmaṇas. This has given rise to some doubts about its authenticity and date of composition.

The examination of the language of the Brāhmaṇa may throw light on both. The present paper discusses some archaic forms in the Chaṇdogya-Brāhmaṇa which indicates its ancient origin.

V(B)—7 जीव मात्र के प्रति अनन्य कल्पतरु सर्प

कान्ति किशोर भरतिया, कानपुर

देखने में महाभयावह और जीव मात्र के प्रति प्राणापहारक विष का प्रसार करने वाले सर्प, विच्छू आदि गरलोपेत जन्तु भी कभी कभी इस प्रकार की चेष्टाएं करते हैं कि साक्षात् कल्पतरु ही प्रतीत होते हैं। यम के साक्षात् अवतार स्वरूप ये प्राणी अपने विष, विष्टा और मन्त्र के साथ प्रायः अमृत मय तत्त्व विकीर्ण करते हैं जिससे खेती और स्वास्थ्य के प्रति हानिकारक जन्तु नष्ट हो जाते हैं। कृषि की उर्वरा शक्ति में आशातीत वृद्धि होती है।

संसार में जनसंख्या इतने वेग से बढ़ रही है कि अर्थशास्त्री समस्या के समाधान में अपने आप को सर्वथा निस्सहाय ही समझ बैठे हैं। महती दैवी वरदान के रूप में सर्पों का योगदान उल्लेखनीय है। कटुतुम्वी और तिलकोषातकि या कड़वी लौकी और कड़वी तुरई इस क्षेत्र में क्या योगदान दे रही है इस शोधपत्र के माध्यम से स्पष्ट करने का प्रयास किया है। वेद के इन वक्तव्यों का आयुर्वेद के प्राचीन मनीषी आचार्य महर्षि वाग्भट्टाचार्य, आचार्य भाव मिश्र एवं महाकवि कालिदास ने भी समर्थन किया है।

V(B)—8 ANTARIKṢANAMANI IN THE NIGHAṆṬU

GOPALAKRISHNA N. BHAT, MANGALORE

As the time passed, the Vedic language became more and more unfamiliar. So various Vedic schools prepared several lists of selected words; they are called *Nighaṇṭavas*. The collection of those Vedic words, which are compiled in a system are called the *Nighaṇṭus*.

Only two vedic *Nighaṇṭus* have come down to us. One belongs to the *Ṛgveda* and the other to the Àtharvaveda, known as *Kautsvya-Nighaṇṭu.*

The *Ṛgvedic Nighaṇṭu* is small in size. It is divided into three *Kāṇḍas* and five chapters. The *Kāṇḍas* are named as *Naighaṇṭuka*, *Nāigama* and *Daivatakāṇḍas.* 1771 vedic words have been compiled in these *Kāṇḍas* and classified as : synonyms, homonyms and deonyms. Sixteen synonyms of *Antarikṣa* are listed in the third section of the first chapter.

An attempt is made in this article is to examine whether there have been used in the same sense as prescribed, tracing them in the *Ṛgveda.*

Out of sixteen synonyms listed two words, viz. *Viyat* and Akāśam are not used in any of the vedas. Five words, viz. *Ambāram*, *Barḥi*, Bhūḥ, *Svayambhūvaḥ* and *Advaram* are not used in the sense assigned according to Śāyaṇa's commentary. And three words viz. *Adhvā*, *Puṣkara* and *Sagaraḥ* are interpreted only once in the sense assigned; of these *Sagaraḥ* occurs once in Ṛgveda. The remaining six words viz. *Vyôma*, *Dhnva*, *Antarikṣam*, *Āpāḥ*, *Pṛthivī* and *Samudraḥ* are used in the sense of atmosphere in many places, compared to the other above said words.

Therefore, it may be reasonably surmised that the words which are not used or not used in the sense assigned may belong to the lost recensions of the Vedas. In other sections also many words listed as synonyms are not at all found in the Ṛgveda and in other extant vedas.

V(B)—9 DEVELOPMENT IN RITUAL PRACTICES

V. V. BHIDE, POONA

The important subject-matter of Vedas is to prescribe the sacrificial performances and the ritual practices. Therefore while studying the procedure of different sacrifices the texts like the Saṁhitās, the Brāhmaṇas, the Śrautasūtras have to be properly considered. In this connection the knowledge of the Prayoga traditions of different vedic schools is much helpful to interpret the Vedic texts. Hence in this paper an attempt is made to show the Development in Ritual Practices as found in the Saṁhitās, the Brāhmaṇas, the Śrautasūtras and the Prayogas.

V(B)—10 A DISTINCT VERSION OF THE CYAVANA-LEGEND

USHA BHISE, BOMBAY

The word *cyavana* (variant-*cyavāna*) means active. It appears as an epithet of Aśvinā at RV 6.62.7. It also appears several times as the proper name of a protégé of Aśvinā in the RV. He is represented as an old decrepit person with wrinkled skin. Aśvinā restored youth to him and also granted him a wife or wives. This detail of the account is not very clear; it is possible to infer that the old decrepit already had a youthful wife. The story of Cyavana appears with colourful details in some of the Brāhmaṇas. The emphasis in these accounts is on the right of Aśvinā to partake *soma* in a cup at the sacrifices and the role played by Cyavana in enabling them to secure the right.

In the Khilasūktas (1.5.7) of the RV Cyavana is identified with Kṛśa, who is earlier called *bhuvanaspati* 'lord of creatures' (1.5.1). This verse is to be interpreted in the light of the preceding Khila (i.e. 1.4.10) which states that a person who knows the secret utterances of gods could exercise control over them. Kṛśa in this sense is "*devānām adbhutaḥ*" 'one who would not be chastised by the gods'. Cyavana/Kṛśa, further, is said to have frightened the gods by his wrath when the handsome form of Śaryāta was praised in his presence (Khila 1.7.5). This adds an important detail to the rivalry between Cyavana and Śaryāta. Initially it was jealousy arising between two persons out of whom one is handsome and the other is wrinkled. The verse also makes a reference to Cyavana as a *sadhamād* 'a feast-loving person'. The verse is cryptic but leaves scope to conjecture that the gods appeased his anger by offering him a feast.

In the development of the legend the Khila-account seems to be the latest stage, showing Cyavana to be superior to gods.

V(B)—11 SOME ASPECTS OF ĀŚVALAYANA ŚRAUTA SŪTRA

A. K. CHATTOPADHYAY, CALCUTTA

The present article discusses some aspects of the Āśvalāyana Śrauta Sūtra. It starts with the question of affiliation of the Śrauta Sūtra to the Aitareya School of the Ṛgveda. It is stated in the commentary of Gārgya Nārāyaṇa that Aitareya is the name of a School (Śākhā) of the ṚV. In the Gṛhya Sūtra of Āśvalāyana also we find the name of Aitareya in the list of lineage of teachers of Āśvalāyana. Sāyaṇa also in his preface to the commentary on the ṚV assumes that Āśvalāyana follows the Aitareya Brāhmaṇa. In practice, however, we find some points which lead us to suspect the genuineness of the affiliation of the Āśv. to the Ait. School. The grounds for our doubt are the following :

1. Āśvalāyana itself is the name of a particular Śākhā of the ṚV as noted by the author of Caraṇavyūha and as recorded in the copper-plates of king Lakṣmaṇasena. The Agni Purāṇa also says so.
2. Āśvalāyana refers to the views of Aitareyins in his Śrauta Sūtra and that very dispassionately.
3. There are about twenty-five instances where Āśv. quotes the mantras in full though these are cited in their symbols in the Ait. Br.
4. There is at least a mantra which though found in the present ṚK Saṃhitā is yet quoted in full in the Ait. Br. (II. 5.5). This very mantra is on the other hand, found cited thrice in its symbol in the Āśv. Śr. Sūtra. It cannot be argued here that Āśv. is quite justified in quoting mantras of the Ait. Br. in symbols as he belongs to the Ait. School because we have again an instance in hutam haviḥ ('हुतं हविः—') which is quoted in full by both the Ait. Br. (I. 4.5) and Āśv. (IV.7.18).
5. We have again a mantra in Āśv. the reading of which (VIII. 13.2) varies from that in the Ait. Br. (V. 4.3).
6. The Ait. Br. seems to exclude Ṣoḍaśī in the Atirātra form of sacrifice while Āśv. prescribes mantras for the same.

7. It is true that there are a few sentences which are found in the Ait. Br. and the Āśv. Śr. Sūtra in verbatim of with slight variations. It cannot be concluded from this that Aśv. belongs to the Ait. School and faithfully preserves the tradition of that School as belonging and following (and borrowing) are two different things. Further, even owing its origin to some school one may come out and create a new school of its own.

The present article also compares the prescriptions of the Ait. Br., the Kau. Br., the Aśv. ŚR. and the San. Sr. regarding the steps of the duties of Hotā and his assistants and the mantras to be recited by them. It also points out the borrowings of Aśv. from other Vedic Saṃhitās. It also expresses our indebtedness to Aśv. for the mantras which are not available to us from any other source but found in his Śrauta Sūtra only.

A brief discussion is also held in the present article on the flora and fauna, principal deities of different rituals, belief of the people in magic and the taboos as revealed in the Aśvalāyana Śrauta Sūtra. The interpolation in the text has also been pointed out.

V(B)—12 "UKHA"—VARIATIONS FROM THE ŚATAPATHA BRAHMAṆA

SADASHIV A. DANGE, BOMBAY

The *ukhā* was a container for the ritual-fire, and is generally rendered as a 'fire-pan', the latter word not being sufficient to convey the shape of the container. It is also not correct to understand it as a cooking vessel, as is done by Macdonell A. A. and Keith A. B. It was a container (or, a vessel) of a particular shape; and references indicate that it underwent change. The reference to this word, in the context of Agnicayana where it occurs most, shows that it was considered to be the "mother" (or, "womb") of the fire; it was also considered as the woman as against the fire-man. As such, it was endowed with breasts and teats. It was wide open at the top, without a head, only the breasts (teats) giving an idea of femalehood. The references from the Śat. Br., along with those from the Vāj. Sam, indicate that the teats were four; and, as a variant practice, they were shown as being even eight. Yet, one feels that the original practice was to show only two teats to make the vessel look like a woman. The Śat. Br. recommends four teat, saying that the *ukhā* was a cow; and it censures the practice of showing more teats, as, according to it, that would make the *ukhā* a she-goat or even a bitch. The paper examines the remark of Mahīdhara that the *ukhā* should show teats on four sides, as against that of the Śat. Br. It also suggests that in view of the remark of the Śat.Br. that more teats would make the *ukhā* a "bitch", there must have been a practice to show all these teats on the front side only, the teats being shown in a line.

The other variations, in the context of the *ukhā*, are the offerings called Audgrabhaṇa, whether embers are to be placed in the *ukhā* or in the fire, and the number of *ukhā*s to be prepared. The paper takes note of these ritual variations.

The paper suggests that the earliest *ukhā* was round in shape getting narrowed at the bottom; it was like the ant-hill placed upside down. It further says, that the *ukhā*, as the "woman" to hold the fire, is the proto-type for the later "Head-less' goddess, both in practice and myth.

V(B)—13 SOME NON-VEDIC RITUALS IN THE VEDIC TRADITION

SINDHU S. DANGE, BOMBAY

The Vedic texts indicate that the Asuras, Rākṣases and others of such category were antagonistic to the Vedic people. There are also traces of assimilation of these other people into the Vedic fold, as is clear from the examples of the Sarpas etc. who figure in the Pāriplava. A close scrutiny of the accounts from the Brāhmaṇa texts could give details regarding the ritual of these people, who were, primarily, different from the Vedic fold.

The "*citrā*-brick" episode from the Śat. Br. (II. 1.2. 13-17) gives the information regarding Rauhiṇa, the fire-alṭar proposed to be erected but half-completed by the Asuras to ascend the heavenly world. This fire-altar can be compared with the Achaemenian fire-altar (about the 6th century B.C.), excavated near Cyrus's capital of Pasargadae.

Ai. Br. (VI.1) points out how, in addition to the invocation of the pressing stones which was a speciality of the Sarpa–seers, the special chant at the mid-day pressing at the Agniṣṭoma sacrifice was a loan from the Sarpa-clan. The practice of wrapping their own head and eyes with the head-wear, followed by the Vedic priests while pressing Soma, has to be connected to the Sarpa-seer, whose glance (said to be poisonous, according to Sāyaṇa) is said to have been warded off by the gods by wrapping his eyes with his own head-wear, as he pressed Soma in times of yore.

Purūravas is said to have learnt a new method of sacrifice from the Gandharvas (Śat. Br. XI. 5.1. 1-17). By this practice he is said to have become one of them. This particular method is said to have been taught, as two earlier methods had become recondite. This indicates that the tribe of the Gandharvas influenced the Vedic ritual immensely.

While the custom at the pressing of Soma and that of the kindling of fire according to the new method were borrowed by the Vedic tradition, the Rauhiṇa fire-altar was not.

V(B)—14 VEDIC CITATIONS IN THE AṢṬADHYĀYĪ

YAJAN VEER DAHIYĀ, ROHTAK

Pāṇini derived grammatical material from the Vedic texts while composing the Aṣṭādhyāyī. He has fully utilized the text of the Ṛgveda Taittirīya Saṁhitā, Kāṭhaka Saṁhitā, Maitrāyaṇi Saṁhitā, Sāmaveda, Atharva-Veda, Brāhmaṇa literature, Upaniṣad treatises and Kalpa works.

I.0. Pāṇini refers to the four schools of the Ṛgveda in his Aṣṭādhyāyī, e.g. *Śākala*, *Śilālin*, *Bahvṛca* and *Śaunaka*.

I.1. Pāṇini mentions the *Pada*-Pāṭha of the Ṛgveda arranged by Sākalya, cf. Saṁbuddhau Śākalyasetāvanārṣe [Aṣṭā. I.1. 1.16).]

I.2. Patañjali mentions in his Mahābhāṣya Kalpa literature of Pārāśara school, the students being known as Pārāśara-Kalpika (M.B. IV.2.60). Pāṇini refers to the Bhikśu-sūtras of Pārāśarya, the pupils of which, having embraced the ascetic life, were called as *Pārāśariṇo Bhikśavaḥ* cf. (Aṣṭā. IV.3. 110).

II.0. Pāṇini mentions the Black Yajur-veda (Taittirīya Saṁhitā) a number of times in his Aṣṭādhyāyī. Amongst teachers of this school Pāṇini refers to Tittiri, Varatantu, Khaṇḍika, Ukha, cf. (Aṣṭā. IV.3. 102, 107, 108).

III.0. We find the reference of the White Yajur-veda (Vājasaneya Saṁhitā) in Aṣṭādhyāyī IV.3.106.

IV.0. Pāṇini mentions two forms of the Sāma-veda as existed in the Aṣṭādhyāyī, viz. the *geya* (songs) and the *ārcik* (the ṛc text marked with Sāman accents), cf. (Aṣṭā. III.4.68; IV.3.72) respectively.

V.0. Aṣṭādhyāyī contains *Ātharvaṇika* as a pupil devoted to the study of a treatise known as *Atharvan* which was promulgated by the seer *Atharvan*, cf. (Aṣṭā VI.4.174). The compound name *Maudapaippalādāḥ* in the Kārta-Kaujapādi gaṇa, cf. (Aṣṭā. VI.2.307) represented two schools of the Atharva-veda.

VI.0. Pāṇini mentions that Kauṣitaki Brāhmaṇa is of thirty chapters and Aitareya of forty chapters, cf. (Aṣṭā. V.I.62). Pāṇini refers to some other Brāhmāṇa works also, cf. (Aṣṭā. IV.3.104, 105, 106, 110). And also (Aṣṭā IV.2.62) etc.

VII.0. Pāṇini refers to the word *Upaniṣad*, cf. (Aṣṭā. I.4.79).

VIII.0. Pāṇini mentions the Kalpa literature also, cf. (Aṣṭā. IV.4.105). It is promulgated by ancient writers, of which the *Paṅgikalpa* and *Aruṇaparājī Kalpa* are cited as examples.

V$_{(B)}$—15 क्या ऋग्वेद की सरण्यू सौराष्ट्र की रन्नादे है ?

मृदुला डी. दवे, अहमदाबाद

ऋग्वेद में सरण्यू के कतिप मन्त्रय है। सरण्यू ऋग्वेद की देवी है। वह सूर्य की पत्नी और त्वष्टा की पुत्री है। सौराष्ट्र में कइ जातियों में पूजी जाती रन्नादे भी सूर्य की पत्नी मानी जाती है। उपनयन, विवाह, सीमंत आदि मांगलिक प्रसंग पर सूर्य के साथ उसकी आराधना की जाती है। रन्नादे से सौराष्ट्र की नारी पुत्र संतान के लिए प्रार्थना करती है। रन्नादे के कई गीत अश्वा की तरह नृत्य करते करते ही गाये जाते हैं।

सरण्यू और रन्नादे में नाम सादृश्य हैं। ईरान से आये कइ आर्य सौराष्ट्र के समुद्री किनारे से सौराष्ट्र में आये हैं। फिर भी अग्निपूजा या सूर्य की आराधना छोड़ कर यह देवी की पूजा पुराने जमाने से ठीक ही ढंग से चली आती है। प्रश्न यह उठता है कि क्या सूर्यपूजक आर्यों का एक जूथ सौराष्ट्र में आ कर बसा। और उसके कुल में चली आती आराधना में सरण्यू देवी का स्थान था। काल क्रमतः सूर्य के साथ पूजी जाती देवी ने प्रमुख स्थान लिया और साथ में पूजे जाने पर भी सूर्य का गौण स्थान बना रहा। रन्नादे की आराधना से अनुमान हो सकता है कि सरण्यू देवी का ही नाम आद्यन्त लोप से अपभ्रंश होकर 'रन्नादे' नाम बना है।

V$_{(B)}$—16 EPITHETS OF AGNI AS CONSIDERED IN RITUALS?

T. N. DHARMADHIKARI, PUNE

Hotṛ formulas utilised in rituals are generally extracted from Ṛgveda. The formulas related to Agni, some-times reveal its epithets. Some rituals appear to have been framed with consideration to such epithets. The paper attempts to reveal the relations between such rituals and the related Hotṛ formulas.

V$_{(B)}$—17 MYSTICISM IN TAITTIRĪYA ARAṆYAKA

B. D. DHAVAN, CHANDIGARH

Mysticism means first hand experience of direct intercourse with God and the metaphysical doctrine of the soul's possible union with the Absolute Reality i.e. with God.

2. The Taittirīya Āraṇyaka abundantly brings out the concept of Supreme Lord of the entire universe who has been stated to be the Imperishable One and very affectionate. He manifests himself in multifarious forms in the entire universe and is the Supreme Controller thereof. He is embodiment of immortality, all permeating and bestower of all treasures.

3. It has been specifically brought out that salvation cannot come around the corner except through the attainment of knowledge of the Supreme Being.

4. In this Araṇyaka, the Brahma has been stated to be real, knowledge and infinite. It is set down in the heart of all creatures as well as in the highest heaven. He who knows Brahma, attains the highest and none of his desires remains unfulfilled. In fact, all worldly desires are either rendered insignificant or the knower is completely absorbed in the matchless Brilliance and Bliss of the Brahma and he becomes oblivious of everything else.

5. The concept of Brahma has further been evolved in five stages through a dialogue between the learned father and his son Bhṛgu. This is known as Bhārgavī Vāruṇī Vidyā. In this process of guided self-exploration, Bliss has been regarded as the source of all things whatsoever.

6. Though the Supreme-Being is all-permeating, yet he cannot be perceived by any of our organs. It is only by undistracted meditation on Him that He can be known.

7. The person gifted with god-vision comes to identify himself with the Intelligent, the Immortal and the Imperishable one. He transcends the limitations of his earthly, etheric, mental, intellective and beatific sheaths. He comes to realise that "He is first born of law, older than the gods and navel of Immortality."

V(B)—18 ON ADHVARAKALPĀ IṢṬI

M. V. GOKHALE, PUNE

Adhvarakalpā is one of the optional *Iṣṭis* connected with the Darśapūrṇamāsa sacrifice .We obtain information of it from the Vedic literature as well as from the Mīmāṁsā Literature. The Mīmāṁsā-Koṣa records information about this Iṣṭi from the Mīmāṁsā works by classifying it under two different lemmas and states that there are two *Iṣṭis* called by the name *Adhvarakalpā*. The paper seeks to decide whether this is right.

V(B)—19 AUTHORSHIP OF THE BṚHADDEVATA, THE ṚKPRĀTIŚĀKHYĀ AND THE ṚGVIDHANA

SUBHASH CHAND GUPTA, DHARMA ŚALA

The Indian tradition ascribes the authorship of the Bṛhaddevatā, the Ṛkprātiśākhya and the Ṛgvidhāna to Śaunaka. Ṣaḍgurusiśya, the famous commentator of the Sarvānukramaṇī says that Śaunaka was a teacher of Aśvalāyana, to whom the Āśvalāyana Gṛhya Sūtra and the Aśvalāyana Śrauta Sūtra are ascribed. Śaunaka himself composed ten treatises on the Ṛgveda and the above mentioned three works are among them. These treatises also bear evidence that Śaunaka composed them.

Macdonell, who edited the Bṛhaddevatā says that this treatise is not composed by the same Śaunaka whose name is mentioned again and again in this treatise. Also there are three occasions where the views of Śaunaka are not accepted by the author of the Bṛhaddevatā. It seems reasonable to say that Śaunaka and this author are two different personalities. But the problem if the Bṛd. is not composed by Śaunaka then why it is attributed to him is such a question which is difficult to be answered. Before replying to this question we will have to make an attempt to identify Śaunaka and determine whether the works attributed to him are the compositions of one and the same author or not.

There is no doubt that this word is a patronymic form of Śaunaka, but in the Vedic literature we find that there have been so many Śaunakas. Even in the Atharva Veda, the word Śaunaka is found alongwith other Vedic authorities. The Śatapatha Brāhmaṇa contains names of Svaidāyana Śaunaka and Indrota Daivāpa Śaunaka. Similarly the Jaimīniyopaniṣad Brāhmaṇa speaks of Dṛti Aindrota Śaunaka and the Chāndogyopaniṣad speaks of Atidhanava and Kāpeya Śaunaka. From this discussion it is clear that the word Śaunaka is not used as a family name but given by some institution of Vedic study. otherwise the words Svaidāyana, Kāpeya, Aindrota etc. could not have been attached with the word Śaunaka as these are already patronymic forms from Sveda, Kapi and Indrota. It is not easy to identify the authors of the above-stated three works as there have been so many Śaunakas.

A brief comparative study of the Bṛd., the Ṛkpra. and the Ṛgvid. can enable us to ascertain whether these works are composed by one and the same author. The Bṛd. shares twelve ślokas with the Ṛkpra. The language and style of both the works is completely different and even the above-mentioned passages support this idea, the former is composed in verses whereas the latter is a Sūtra work.

A comparative study of the Bṛd. and the Ṛgvid. also reveals that these two works are not composed by one and the same author because the latter is near to the Epic literature, particularly to the Vaiṣṇava sect as it contains direct hint to the idol worship and also so many Paurānic names of Lord Viṣṇu. This clearly shows that both of these works are not composed by one and the same author and both of these authors can be separated by a long interval of time. Now it is ascertained that these three works cannot be attributed to a single person.

V(B)—20 मैथिलनृप द्वारा कर्मकाण्डस्य संरक्षणम्

लक्ष्मीनाथ झा, दरभङ्गा

श्रौत-स्मार्तागमकर्मकाण्डस्य यथावदनुष्ठानम् तथा लोके आविष्कारः मैथिलविद्वद्द्वारेणैवाभूत्। नित्य-नैमित्तिककर्म्ममात्रस्य सर्वतोभावेन प्रचुरः प्रचारः मिथिलायाम् दृष्टिपथे आयाति। अत्रत्याः नृपाः जनका-

दारम्य कामेश्वरसिंहं यावत् विभिन्नसमये कर्मकाण्डस्य प्रसाराय प्रचाराय च विविधविद्वद्वराणाम् संरक्षणम् विहितवन्तः। येन कर्मकाण्डक्षेत्रे महान् लाभः अभूत्। अत्रत्याः मनीषिणः कर्मकाण्डविषयकग्रन्थरत्नम् निर्माय मानवस्योपकारं विहितवन्तः। महाराजाधिराजकामेश्वरसिंहः आसीत् अन्तिमः मिथिलेशः। स संस्कृतस्य रक्षणार्थम् पूर्वम् 'मिथिला शोध-संस्थानस्य' दरभङ्गायाम् स्थापनां कृतवान्। तदनु कामेश्वरसिंहदरभङ्गा-संस्कृतविश्वविद्यालयस्य स्थापनां कृत्वा संस्कृतविद्यायाः प्रचारं प्रसारञ्च विहितवान्। अतः मिथिलायां कर्मकाण्डस्य वैशिष्ट्यम् वहोः कालादारभ्य इदानी यावत् दृष्टिपथे संमायाति।

V(B)—21 पञ्चमहायज्ञानामावश्यकत्वम्

राघवेन्द्र झा, न्यू दिल्ली

यत्र देवा अपि निवासममिलषन्ति समस्ते विश्वस्मिन् प्रथितयशस्के तत्र भारते आध्यात्मिक-भावना-भाविताः मानवाः त्रिविधतापापनोदार्थं प्रारम्भत एव चेष्टमाना दृश्यन्ते। तत्त्वावगन्तारः ऋषयः स्वानुभवैः लोकान् उद्धर्तुकामाः तत्त्वमुपदिष्टवन्तः। तत्वानि तत्त्वानि विविधशास्त्ररूपेणाद्यावधि लोकान् उपकुर्वन्ति। परन्तु विविधशास्त्रेषु वैमत्यं किंकर्तव्यविमूढ़तामापादयति। यद्यपि सर्वाधारभूते वेदे वर्तत ऐकमत्यमिति परमं प्रमोदास्पदम्। सो ज्ञानराशिः वेदः विश्वस्य निखिलेषु मौलिकधर्मग्रन्थेषु प्राचीनतमः। वेदात् प्राचीनः ग्रन्थः संसारे नोपलभ्यत इति विपश्चितां विशेषतः समालोचकानां सिद्धान्तः अयं हि वेदः हिन्दूजातीनां प्राणभूतः कर्मकाण्डोपासनाकाण्डज्ञानकाण्डरूपेण त्रिधा विभक्तः। त्रिषु भागेषु कर्मकाण्डस्य क्रियाकलापः विशेष एव। यज्ञ एव वेदस्य मुख्यो विषयः। रव्याह विष्णुधर्मोत्तरपुराणे लिखितमस्ति 'वेदार्थस्तु यज्ञार्थमभिप्रवृत्तः" भगवान मनुसचाह "दुदोह यज्ञ सिद्ध्यर्थमिति ऋचो यजूंषि सामानि निर्ममे यज्ञसिद्धये।"

पञ्चसूतागृहस्थस्य चुल्ली पेषण्युपस्करः।
कण्डनी चोदकुम्भञ्च वध्यते यास्तु वाहयन्॥
तासां क्रमेण सर्वासां निष्कृत्यर्थं महर्षिभिः।
पञ्च क्लृप्ता महायज्ञाः प्रत्यहं गृहमेधिनाम्॥

अस्याभिप्रायः यत् गृहस्थानां गृहे चूल्हा, चक्की, वुहारी ऊखलजलपात्रादीनां च पञ्च हिंसास्थानानि सन्ति। अस्य पापस्य विमुक्तये महर्षिभिः नित्यपञ्चमहायज्ञानां विधानं कृतम्। पञ्चभिः महायज्ञैः कार्य-ब्रह्मणः सम्पूर्णाङ्गैः सह तादात्म्यसम्बन्धः स्थापितो भवति। कार्यब्रह्मणोऽङ्गानामनुसन्धानेनेदमेव दृश्यते यदा-ध्यात्मिकविकासविभूते ऋषिभिः आधिदैविकविभूतेर्विकासः देवैः आधिभौतिकर्विभूतेविकासः पितृभिर्जातः विशेषकला विकासः मनुष्यैरथ साधारणकलाविकासः जड़जीवैः सम्पन्नोऽस्ति। अतः कार्यब्रह्मणा तादात्म्य-स्थापनाय पञ्चमहायज्ञानां सर्वदा सेवा सम्पादनीया अस्ति। ते च महायज्ञाः—

अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम्।
होमो रैर्मां वलिर्भौतो नृयज्ञोऽतिथिपूजनम्॥

ये गृहस्थाः इमान् पञ्चमहायज्ञान्न त्यजन्ति ते पञ्चसूनादोषविमुक्ता भवन्ति। इति।

"इति पल्लवितेन"

V(B)—22 RITUAL SEQUENCE IN MARRIAGE—VEDIC AND PRESENT (WITH SPECIAL REFERENCE TO WESTERN MAHARASHTRA)

G. H. JOSHI, WAI

The धर्मकोश mentions a ritual sequence in the marriage as found in the tenth chapter of the कौशिक सूत्र. It is interesting to study its relevance to the later and present-day marriage ceremony in the western Maharashtra. Even the mere mention of the detailed ritual will bring out the departure and difference regarding विवाह and उद्वाह.

The marriage takes place in the bride's home. After the आज्यहोम the bride undergoes different purifying actions. The विवाह consists of कन्यादान, अश्मारोहण, लाजहोम, सप्तपदी etc. In the उद्वाह the bride is carried to the groom's home in a car. After some rituals a Brahmin son is placed on her lap and given sweets. The स्थालीपाक and marriage feast virtually mark the end of the ritual.

The ब्रह्मकर्म gives a slight different course. It consists of सीमान्तपूजन, मधुपर्क at the bride's home, गौरीहरपूजन by the bride etc. A cloth is held between the two and holy stanzas are recited. The कन्यादान is done alongwith many presents. After the sacred-thread is tied अश्मारोहण, पाणिग्रहण and सप्तपदी is performed. ध्रुवदर्शन and स्थालीपाक brings the ceremony to an end.

Now-a-days only the brahmins and a few members of higher castes follow the समन्त्रक ritual. Others follow the traditions : हळदी, मंगलाष्टक and 'धारे' are the main rituals and the procession brings an end. The brahmins start with पुण्याहवाचन and गृहमख . . सीमान्तपूजन consists of वाङ्गनिश्चय. मधुपर्क and गौरीहरपूजन are done before the actual marriage. A cloth is held between the two and holy stanzas are recited. कन्यादान,, विवाहहोम and सप्तपदी are performed. The procession and लक्ष्मीपूजन take place at night. Other rituals are optional.

Now-a-days rituals are mostly according to the स्मृतिs and पुराणs and tradition plays an important role. The mixture of the cultures in the Hindu religion (e.g. Shaiv cult) bring many changes. The complex and busy life causes the departures from scriptural rituals. Different changed circumstances and pomp add to this. However some common characters are retained. e.g. the place of marriage, सप्तपदी etc. This indicages the relevance of modern times with the past vedic religion in the rituals like marriage.

V(B)—23 "ॐ उपासना"

बीना रानी खत्री, जयपुर

ओंकार विश्वधर्म शिरोमणि है। धर्म के आदिस्रोत वेद भी इसे सर्वश्रेष्ठ मन्त्र, जप, तप तथा ध्यान घोषित करते हैं, और उसकी साधना की प्रेरणा देते हैं। वेदों में इसकी महत्ता को पुनः पुनः

वर्णित किया गया है। अनेकत्र 'ॐ स्मर' का आदेश है, शास्त्रों में इसे परब्रह्म की प्राप्ति का उपाय बताया है।

'ओम्' शब्द रक्षण, गति, कान्ति, प्रीति, तृप्ति, अवगम, प्रवेश, श्रवण, स्वाम्यर्थ, याचन, इच्छा, क्रिया, इच्छित, दीप्ति, वाप्ति, आलिङ्गन, हिंसा, दान, भोग तथा वृद्धि अर्थ वाली अव् धातु से निष्पन्न है। यह निष्पत्ति ही 'ॐ' की शक्ति की द्योतक है।

संस्कृत भाषा का ही नहीं वरन् समस्त भाषाओं का मूल 'ॐ' ही है। इस तथ्य को छान्दोग्य उपनिषद् में इस प्रकार बताया है—''जिस प्रकार पत्रनाल से सव पत्र गुथे रहते हैं, उसी प्रकार प्रणव से भी सभी शब्द गुथे हुये हैं।''

कठोपनिषद् (१-२-१५, १७), माण्डूक्योपनिषद् (१-२), मैत्रायण्युपनिषद् (५-३, ४), अथर्वाशिरोपनिषद् (१-३, ४) नादविन्दूपनिषद् (१-१ से ५), श्रीमद् भगवद्-गीता (६-८, ९. १६), छान्दोग्य-उपनिषद् (१-५. १, २), योग-दर्शन (१-२७) आदि में अत्यधिक ओजमयी अभिव्यक्त, सशक्त तथा स्पष्ट भाषा के द्वारा 'ॐकार' को सृष्टि का मूल, परब्रह्म, प्रणव, यज्ञ-प्रेरक, आत्मा एवं परमात्मा घोषित करते हुये इसकी सतत उपासना को मानव-जीवन का ध्येय बताया है।

'ॐ' की सर्वतोमुखी महिमा के आधार पर ही इसे शक्ति का अवतार, अमरता की अनुभूति का सोम, नवस्फूर्ति, नवचेतना तथा प्रगति का परम साधन मानते हुये मनु ने वेद-पारायण के आदि तथा अन्त में इसका पारायण आवश्यक माना है।

V$_{(B)}$—24 ABOUT THE REDRESSING RITES AFTER THE RAJASŪYA

MADHAVI KOLHATAKAR, POONA

The Rājasūya is one of the prominent sacrifices in Ancient India as seen from the Vedic literature. Later, in the MahāBhā. also, it is glorified in such words as, 'mahāyajña' 'mahākratu', 'Kratusreṣṭha' etc. Yet, at the same time, we come across such statements as, 'a person, who performs the Rājasūya, becomes deprived of his strength, vigour, glory etc.' However, nowhere is it told that he should not perform it; and further, some redressing rites are prescribed to be performed at the end of the Rājasūya. However, in the Vedic texts, the reason as to why the performer of the Rājasūya becomes deprived of all these things is not stated.

The Rājasūya is described in the Ait. Br. also; and it is in its oldest part. No exact parallel to this description is found in any other ritual text. In it are prescribed some preparatory rites to be performed by the Kṣatriya sacrificer. He is asked to offer four oblations before his *dīkṣā* ('consecration'). It is stated that, by these offerings, the Kṣatriya sacrificer becomes a Brāhmaṇa for the performance of the sacrifice. Similar oblations are to be offered by him at the end of the sacrifice also; thereby, it is stated, he becomes a Kṣatriya once again.

∴ A detailed study of these rites makes it clear, that according to the Ait. Br., the Kṣatriya, who was about to perform a sacrifice had to lose his Kṣatriyatva and become a Brāhmaṇa. After the sacrificial performance, he offered some oblations and restored to him thereby his Kṣatriyatva.

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V(B)—25 VIVEKA IN THE BRAHMAṆA-GRANTHAS

G. V. KULKARNI, KOLHAPUR

In the Brāhmaṇas, which form a link between the Saṁhitā and the Upaniṣads, with the development and growth of Sacrifice, philosophical ideas began to develop. Life here on earth was regarded secondary, while the immortal Divine Life was supremely valued. Sacrifice with all its symbolism was an embodiment of Truth or Immortality. For the sake of the higher, the lower was sacrificed. With the Agnicayana, the concept of Puruṣa was developed and the place of man as an embodiment of Brahman was assigned. In the Śāṇḍilya Vidyā, which occurs here, there is a discussion of the relation of Vidyā (knowledge) and Avidyā (action) and they are discriminated, the former being preferable to the latter. In the Śat. Br. Brahman as the one fundamental principle underlying the Universe is discussed and its relation to the world is explained. True speech is glorified and untrue one is condemned. Body and soul are as well discriminated. The journey of the soul is described.

All this means that the concept of Viveka has gradually developed. The discrimination between the Eternal and Non-eternal, that between Sat and Asat, that between Śreyas and Preyas, that between knowledge and actions and that between Ātman and Anātman are found in this mystic literature and are developed to a great extent. In short, application of the Viveka to the daily life occurs here. Brāhmaṇas afford a rich background to the later development of the concept of Viveka in the Upaniṣads.

V(B)—26 FEMALE DIVINITIES VIS-A-VIS ŚRAUTA RITES

S. K. LAL, PUNE

The aim of this paper is to scan through some of the *śrauta* rites with a view to presenting an account of the roles played by female divinities in the Vedic sacrifices. The paper has been divided in two broad headings, viz.

1. female divinities and Vedic sacrifices in general : a survey;
2. female divinities and śrauta rites in particular.

The following śrauta rites have been studied :

i. construction of vedi, *ii.* dīkṣā rite, *iii.* agnicayana, *iv.* darśapūrṇamāsa, *v.* pravargya, *vi.* aśvina-śastra, *vii.* vājapeya, *viii.* sautrāmaṇī, *ix.* rājasūya, *x.* aśvamedha, *xi.* gargatrirātra.

Even a random study of the above rites and the roles played by the female divinities shows that the female divinities therein are purely Vedic in their provenance. They must have been formulated and shaped before Aryan incursions into the saptasindhu regions. That is the reason why there is no trace of any of the female divinities of indigenous and more prominent goddesses of the Śiva-group.

V(B)—27 वैदिकोऽध्यात्मवादोऽथवा प्रकृतेरुदात्तीकरणस्य फलितार्थः

कृष्णकुमार मिश्र, लखनऊ

पुरा वैदिकाः विचारकाः मूलतः प्रकृतेः सहयायिनोऽभवन्। ते स्व-अक्ष्युद्घाटनादारभ्य लौके यत्किञ्चिद्पश्यन् तस्य उपयोगितादृष्टया एव तद्वर्णनं कर्तुं प्रवृत्ताअभवन्। कालेगते पौनःपुन्येन क्रियमाणे तद्वर्णने कदाचन किमप्यध्यात्मतत्त्वमपि आगत्य समाविष्टं जातं तस्मिन्। तथाहि —

"उषो वाजेन वाजिनि" इत्यादावथ तु

"सूर्य आत्मा जगतः तस्थुषश्च" इत्यादौ च मूलतः प्रकृतेस्सान्निध्यमेव स्फुटीभवति, तदनु च ऋषेः अध्यात्मचेतनाऽपि स्फुरत्येव।

स्पष्टमेवाभाति यद् वैदिकैः महर्षिभिः प्रकृतेः सन्तिधौस्थित्वा स्थित्वा तत्तादात्म्यतयैव आध्यात्मिकभावना लव्धाऽऽसीत्। अत एव सा भावना प्रकृतेरुदात्तीकरणस्य फलितार्थत्वेनैव स्वीकर्तव्या।

V(B)—28 कौशिकगृह्यसूत्रानुशीलने विदुषां विसंगतयः

किशोर मिश्र, वाराणसी

अथर्ववेदसम्वद्धमेकमेव गृह्यसूत्रमुपलभ्यते कौशिकाख्यम्। तदिदं गृह्यसूत्रसाहित्ये विषयवैपुल्येन, सूत्रसंख्यया च महत्तमम्। परमिदमधिकृत्य न विद्वद्भिः प्रभूतं कार्यजातमारचितम्। प्राचीनाचार्येषु दारिलः (हारिलो वा) संक्षिप्तभाष्ये, केशवः पद्धतौ, सायणाचार्यः अथर्वभाष्यप्रसंगे च कौशिकसूत्राण्यधिकृत्य विचारं प्रकाशितवन्तः। अन्यैरप्यथर्वपद्धतिकृदादिभिः पद्धतिषु स्वीयविमर्शा उक्ताः। रुद्रभद्रावप्याचार्यावाथर्वणिकावास्तामिति यत्र तत्र केशवसायणादीनामुल्लेखेनैव ज्ञायते। पाश्चात्यविद्वत्सु ब्लूमफील्डमहोदयः कौशिकसूत्रटिप्पणीकृदपि नूनमत्र स्मर्तव्य एव। सुबहु परिश्राम्यता वैदेशिकेनाप्यनेनार्वाचीनभारतीयमनीषिभिरस्पृष्टमेव ग्रन्थत्नमिदं प्रकाशितमिति वयमधमर्णा एव तस्य।

अथापि कौशिकसूत्रानुशीलने विद्वद्भिर्यत्र तत्र विसंगतयो विहिता इति शोधदृष्ट्यावलोक्यते। ताश्च सूत्रापपाठरूपाः, विनियोगवैचित्र्यपराः, अपकृतार्थप्रतिपादनात्मिक्यश्चेत्याद्याः। प्रस्तुते शोधपत्रेऽस्माभिः, संस्कारप्रकरणसम्बन्धिन्यः काश्चन विसंगतय एव दारिलकेशवसायणब्लूमफील्डादीनां विदुषामत्र समुपस्थाप्यन्ते। "तासां संक्षिप्तं स्थलादिनिदर्शनमधस्ताद् वक्ष्यते —

१. कौगृ. ५५।१९, २० सूत्रयोः विभागविनियोगौ केशवाभिप्रेतावसंगतौ

२. असं० ४।३० सूक्तवाचने दारिलसायणयोर्मतभेदः

३. कौगृ. ५६।१३ परिदानमन्त्राणां षोडशत्वं दारिलोक्तमयुक्तम्.

४. कौगृ. ५४।२ अर्द्धमुंडनानन्तरं क्षुरमार्जनं दारिलकेशवोक्तमसंगतम्.

५. कौगृ. ५४।११ ब्लूमफील्डेन समेषांमायुष्यगणीयसूक्तानां निर्देशः कृत स चायुक्तः

६. कौगृ. ७९।२८ सायणकेशवाथर्वपद्धतिषु आचार्यस्याज्ञत्वोल्लेखनमनुचितम्.

७. कौगृ. ७६।३ केशवसायणयोः सूत्रापपाठः

८. कौगृ. ७५।५, ६ दारिलकेशवसायणब्लूमफील्डानां सूत्रापपाठः

९. कौगृ, ७८।१०-१२ ब्लूमफील्डभ्रान्तिः

१०. कौगृ. ७९।२४-२७ शुम्मन्या स्नानविधानं केशवसायणोक्तं निर्मूलम्.

११. कौगृ. ७९।१७-१८ द्वाभ्यामिति पदमृक्परमिति अथर्वपद्धतिश्चिन्त्या.

१२. कौगृ. ८०।५ केशवसायणाभ्यामुक्तं प्रायश्चित्तकर्मत्वमयुक्तम्.

१३. कौगृ. ८०।११ गोत्रिणः शवं न स्पृशन्तीति केशवोक्तिरसमंजसा.

१४. कौगृ. ८०।३६ केशवसायणोक्तौ विनियोगावमूलौ.

१५. कौगृ. ८०।४४ उपसंवेशनपदस्य सायणोक्तोऽर्थोऽयुक्तः

१६. कौगृ. ८०।४६ सायणोक्तोऽपपाठः

१७. कौगृ. ८०।५१ ब्लूमफील्डटिप्पण्यामसंगतिः सायणस्य चायुक्तो विनियोगः] इत्यादि।

V(B)—29 SIGNIFICANCE OF THE VEDIC SAṀSKARAS

VIDHATA MISHRA, DARBHANGA

The Vedic Saṁskāras must be taken up with due reverence to the past and full sympathy with human nature through its various stages of development. Its origin is due to conscious forces governing the development and evolution of society, as human beings try to improve upon nature. Ancient people introduced considerable refinement and culture into social customs and rites in different ways. The Saṁskāras continued to figure in our society from the very beginning of our culture.

Higher religion and sanctity of life are attached to these Saṁskāras. According to the Manusmṛti (II. 26 and 27) by performing the Saṁskāras conception, birthrites, tonsure and Upanayana, seminal and uterine impurities are washed away. The bodily Saṁskāras of the man sanctify this life as well as the other. Social privileges and rights are also connected with the Saṁskāras. The Upanayana is a passport for admission into the Aryan community and its sacred literature. The Upanayana and the Vivāha Saṁskāras with Vedic hymns entitle a person to perform all kinds of sacrifices befitting an Aryan and increasing his status in the society. The Gautama Dharmasūtra (VII. 24) prescribes eight good qualities of the soul, viz. mercy, forbearance, freedom from envy, purity, calmness, right behaviour and freedom from greed and covetousness as the result of our Saṁskāras. The cultural purpose evolving from the ancient rites and ceremonies is the formation and development of personality. According to the Parāśara-Smṛti (VIII.19) just as a picture is painted with various colours, so the character of an individual is formed by undergoing various Saṁskarās properly. Ancient sages have realised the necessity of consciously moulding the character of individuals and it requires performance of different Saṁskāras such as Garbhādhāna, Puṁsavana, Sīmantonnayana, Jātakarma, Nāmakaraṇa, Niṣkramaṇa, Annaprāśana, Chūḍakāraṇa, Upanayana, Keśānta, Vedārambha, Samāvartana, Vivāha, Dāha etc.

The Saṁaskāras cover the full span of life and they even try to influence and impress the individual after his death through the cult of soul.

V(B)—30 वैदिक वाङ्मय में परोपकार की भावना

वीरेन्द्रकुमार मिश्र, शिमला

स्वर्ग प्राप्ति के उपाय एव भौतिक सुखसमृद्धि के उपायों के साथ ही वैदिक-वाङ्मय में परोपकार की चिन्तन धारा भी प्रवाहित हुई है। वैदिक ऋषियों की दृष्टि से परहित चिन्तन जैसे विषय भी ओझल नहीं हुए हैं। दूसरों के हितों को ध्यान में रखकर यहाँ तक कहा गया है कि जो अपने प्रतिकूल हो उसको दूसरों के लिए भी नहीं करना चाहिए, यथा —

"आत्मनः प्रतिकूलानि परेषां न समाचरेत्।"

प्रत्येक मानव का परम कर्तव्य है कि वह अपने स्वार्थ और हित के साथ ही दूसरे के हित की चिन्ता करे। दूसरों के स्वार्थ भी नष्ट नहीं होने चाहिए। स्वयं स्वार्थ सिद्धि ही मानव मात्र का उद्देश्य नहीं होना चाहिए। प्रत्येक मनुष्य को दूसरों की रक्षा के लिए सर्वदा तत्पर रहना चाहिए। इस सन्दर्भ में ऋग्वेद का एक मन्त्र द्रष्टव्य है यथा —

"पुमान् पुमासं परिपातु विश्वतः॥" (ऋग्वेद 6/75/14)

इसी परोपकार की भावना से प्रेरित होकर वैदिक ऋषियों ने गृहस्थजीवन में पञ्चमहायज्ञों, अर्थात् देवयज्ञ, भूतयज्ञ, पितृयज्ञ, ब्रह्मयज्ञ और नृयज्ञ आदि का विधान किया है।

तैत्तिरीय उपनिषद में भी इसी प्रकार की भावना दिखाई पड़ती है। यहाँ अन्नदान के विषय में उल्लेख है यथा — "यो मा ददाति स इदेव मा ३ वाः। अहमन्नमदन्तमा ३ द्मि।" अर्थात् जो अन्न रूप मुझको अन्न-भक्षण करने वाले को देता है। वह इससे मेरी रक्षा करता है। किन्तु अन्नरूप मुझको जो दूसरों को दान नहीं करता है तो उस अन्न खाने वाले को मैं स्वतः ही भक्षण करता हूँ।

V$_{(\mathrm{B})}$—31 PIṆḌAPITṚYAJÑA, INDEPENDENT RITE OR SUBORDINATE TO DARŚA SACRIFICE ?

S. K. NAVARE, PUNE

Among the sacrifices to be performed on the Amāvāsyā (Newmoon) day, the Piṇḍapitṛyajña [offering of rice-balls to the fore-fathers and performing sacrifice as its part] is laid down by the Tbr. 1.3.10—"Amāvāsyāyām aparāhṇe piṇḍapitṛyajñena caranti" [on the Amāvāsyā day in the afternoon, they perform piṇḍapitṛyajña].

In this regard, there arises the question whether this Piṇḍapitṛyajña is subsidiary to the Darśa sacrifice or is an independent rite.

According to Jaimini—the Piṇḍapitṛyajña should not be regarded as a subsidiary rite. It has a separate existence. On the other hand Kātyāyana regards that the Piṇḍapitṛyajña as a part of Newmoon sacrifice.

In the present paper a modest attempt has been made to discuss the views of Mīmāṁsakas and Śrautasūtrakāras on this topic.

V$_{(\mathrm{B})}$—32 A BRIEF SURVEY OF SOME OF THE CREATION LEGENDS OF THE EXTANT BRĀHMAṆAS

ANNADA SANKAR PAHARI, CALCUTTA

This is an attempt to discuss in brief the contents of the creation legends of the extant Brāhmaṇas. The Manumatsya episode and its prototype in other extant literature explored. A short discourse on poetical blossoming in some of the creation legends of the Brāhmaṇas. Epistemological aspect of some of the creation legends of the Brāhmaṇas.

V$_{(\mathrm{B})}$—33 वैदिक शिक्षा व्यवसाय का आधुनिक शिक्षा पर प्रभाव

ओमप्रकाश पाण्डेय, वाराणसी

भारत में छात्रों की शिक्षण व्यवस्था अत्यन्त प्राचीन काल से ही प्रवर्तित है। सर्वप्रथम वैदिक वाङ्मय में शिक्षण व्यवस्था के मूल स्रोत उपलब्ध होते हैं जिनके आधार पर परवर्ती काल में शिक्षण व्यवस्था का विकास किया गया। आधुनिक युग में प्राच्य एवं पाश्चात्य सभी शिक्षण व्यवस्थाओं में वैदिक शिक्षण सिद्धान्तों का प्रभाव परिलक्षित होता है। उदाहरणार्थ—हरबार्टीय चन्चपदीय प्रणाली भारतीय पद्धति से पूर्णतः प्रभावित है।

प्रस्तुत शोधपत्र में वेदमूलक शिक्षा व्यवस्था एवं आधुनिक शिक्षा पद्धति के समन्वय का समीक्षण किया गया है।

वैदिक शिक्षा प्रणाली की यह मौलिक विशिष्टता थी कि शिक्षार्थी के अध्ययनेतर गुणों को भी पात्रता के पर्याप्त आधार के रूप में स्वीकार करते हुए गुरुकुलों में उनका प्रवेश होता था। इसके द्वारा विद्यार्थी को अपने सर्वाङ्गीण व्यक्तित्व का लाभ अवश्य प्राप्त होता था। परन्तु अर्वाचीन भारतीय शिक्षा प्रणाली में विद्यार्थियों की पात्रता मात्र तात्कालिक अध्ययन से प्राप्त श्रेणियों के आधार पर की जा रही है। विद्यार्थी को अपने अध्ययनेतर व्यक्तित्व का कोई लाभ नहीं प्राप्त होने के कारण छात्र-असन्तोष-स्वाभाविक है।

सम्प्रति इसकी आवश्यकता है कि वैदिक भारतीय शिक्षा प्रणाली के गुणों को सामाजिक रूप में विकसित करते हुए स्वीकार किया जाय तथा समन्वित शिक्षा प्रणाली के निर्धारण पर विचार किया जाय।

$V_{(B)}$—34 निरुक्ते अर्थतत्त्वम्

रामाशीष पाण्डेय, रांची

अर्थाववोधे निरपेक्षतया पदजातं यत्रोक्तं तन्निरुक्तमिति निरुक्तस्यार्थाववोधकत्वं सुविदितम। निरुक्ते यास्कः अर्थस्य निर्वचनं प्रस्तौति — 'अर्थोऽर्तेररणस्थो वा' — नि १/६.

शब्दानामर्थेषु परिवर्तनं भवतीति भाषाविज्ञानस्य नियमः। एकस्य शब्दस्य प्रारंभिकोऽर्थः कालान्तरे भिन्नतां गच्छति। यथाऽसुरशब्दः पूर्वं देववाचकः। ऋग्वेदे राज्ञः वरुणस्य कृते शब्दोऽयं प्रयुक्तः–ऋ०१। २४।१४। असुर-शब्दोऽयं अनिष्टक्षेपणशीलस्य वाचकः इति सायणभाष्ये। कालान्तरे सुरविरोधीति दैत्यवाचकः। देववाचकासुरशब्दस्य निर्वचने असुरत्वम्–प्रज्ञावत्वम् वा अनवत्वं वा। अपि वाऽसुरिति प्रज्ञानाम अस्त्यनर्थान्, अस्ताश्चास्यामर्थाः वसुरत्वमादि लुप्तम्–नि० १०।३ तत्र दुर्गाचार्यः–देवानां महत् असुरत्वम् प्रज्ञावत्त्वम्। पुनश्च सुरविरोधिनो दैत्यवाचकस्यासुरशब्दस्य निर्वचने–'असुरा असुरताः स्थानेषु अस्ता स्थानेभ्य इति वा, अपि वाऽसुरिति प्राणनाम तेन तद्वन्तः–नि० ३।२ एतादृशमर्थपरिवर्तनं भाषाविज्ञाने अर्थ विकासनाम्नाऽभिधीयते। तत्रार्थविकासे अर्थविस्तारः अर्थसंकोचः अर्थादेशश्चेति सामान्यतस्त्रिधा स्थितिः।

अर्थविस्तारे पयः शब्दः पिवतेर्वाप्यायतेर्वा–नि०२।२ पीयमानत्वात् दुग्धस्य वाचकः परं जले पीयमानत्वे सति जलस्यापि वाचकः। अर्थसंकोचे कमनीयत्वादन्यपदार्थादतिरिच्य ऊर्णानिर्मितं कम्बलनामकं वस्त्रमेव केवलं कम्बल शब्दात् ज्ञायते नह्यन्यदूर्णावस्त्रम्–नि०२।१ अर्थादेशे असुर–नि० १०।३ प्रभृतयः शब्दाः निरुक्ते द्रष्टव्याः।

अर्थपरिवर्तनेषु उत्कर्षापकर्षश्चेति द्विधा स्थितिः। अर्थापकर्षे असुरप्रभृतयः शब्दाः अर्थोत्कर्षेच देवप्रभृतयः शब्दा द्रष्टव्याः।

निरुक्ते तिस्रो वृत्तयः शब्दानामर्थं वोधयन्ति। तत्र उक्तक्रियः प्रत्यक्षवृत्तिः, अन्तर्लीनक्रियः परोक्षवृत्तिः, अविज्ञातक्रियोऽतिपरोक्षवृत्तिरुच्यते। यथा मन्त्रार्थनिगमयितृत्वाद्धेतोर्निगमयितारः निगन्तवः निघण्टव इति। अत्र निगमयितार इति प्रत्यक्षवृत्त्यार्थं वोधयति। निपूर्वकाद् गमेरौणादिके तुनिप्रत्यये निगन्तव इति परोक्षवृत्त्या। पृषोदरादित्वाद् गकारस्थाने घकारे तथा तकारस्थाने टकारे कृते निघण्टवः इत्यतिपरोक्षवृत्त्यार्थं बोधयतीति।

निरुक्ते अर्थनियामकतत्त्वानां मध्ये व्याकरणं, कोषः, आप्तवाक्यं सादृश्यं, प्रकरणम्, उपमा, व्यवहार, देशभेदप्रभृतयः आगच्छन्ति ।

निष्कर्षतः कथनमिदं सत्यं प्रतीयते यन्निरुक्तशास्त्रमर्थावबोधकं शास्त्रम् । अर्थतत्त्वस्य विवेचनं यास्केन व्यादृशं सम्पादितं पुरा तादृशं विवेचनमन्यत्र दुर्लभमिति ।

V(B)—35 THE CONCEPT OF SAṀNYĀSA

GAUTAM PATEL, AHMEDABAD

The word saṁnyāsa is neither found in Vedic Saṁhitās nor in Brāhmanic literature, nor even in early Upaniṣads. Saṁnyāsa word is found in Saṁnyāsa Upaniṣad, Kaṭha Śruti, Āruṇeya or Jābāla Upaniṣad. But these are later Upaniṣads.

In Smtṛi literature, the concept of four Āśramas is elaborately developed. Gītā refers to four Varṇas but does not refer to four āśramas specifically. According to later commentators varṇa is an upalakṣaṇa of āśrama but Gītā not only does not approve of Brahmacarya āśrama or of vānaprastha but at one place condemns the Saṁnyāsa concept of Smṛti. The concept of Saṁnyāsa according to Gītā is quite different.

In Muṇḍakopaniṣad, a word Saṁnyāsa-yoga (3-2-6) is found but certainly it is not the Saṁnyāsa of Smṛti literature. In Upaniṣadic literature normally the word pravrajyā is used. The word Saṁnyāsin is found in the Maitrī-Upaniṣad, but it is comparatively late.

So Saṁnyāsa, as found in later literature and society, was not known to Vedic literature. Saṁnyāsins who are parasiter upon society today were never found in or accepted by Vedic literature.

V(B)—36 वैदिक-सृष्टि-विद्यायाः भूमिका

महावीर पाठक, दरभङ्गा

वेद-विद्या सृष्टि-विद्या । विश्वसृष्टि-प्रक्रियाया व्याख्या एव श्रौतयागावान्तरेष्टिकर्मणामाधारभूरिति ब्राह्मण-साहित्यानां साभिप्रायिक – गहनाध्ययनेन प्रमाण्यते । विश्वसृष्टिविषये साक्षात्कृत – धर्मणां वैदिकर्षीणामयं सुदृढ़ः प्रत्ययो विद्यते यद् यदिदं विश्वप्रपञ्चमाभासते तत्सकलमेकस्मात् कस्माच्चिदव्यक्तामृतमयमूलान्निर्गतम् । 'एकमेवाद्वितीयं' तत् सर्वविभुदेशकालापरिच्छिन्नं सकलोपाधिहीनञ्चास्ति, तन्न मनसा ग्रहीतुं शक्यते न वचसा प्रकाशयितुमेव । पुनरपि जगत्प्रपञ्चरूपतत्कार्यं यदा ऋषयो व्याचिख्यासन्ते तदा तद् 'रस' इत्याचक्षते । तद्रसात्मकं यदा सिसृक्षति तदाऽनिर्वचनीयया स्वनिगूढशक्त्या आत्मानं द्विधा विभजते । ए केन रूपेण सर्वमिदं सृष्ट्वा सर्वेष्वनुप्रविश्य विश्वप्रपञ्चरूपेणाभासते । द्वितीयेनार्धेन तन्निरवस्थं सर्वमतीत्य अमृतमयं सत्

तिष्ठति । तदिदमुभयं रूपं विश्वात्मकं विश्वातीतञ्च कथ्यते । विश्वातीतम् तु निर्धर्मकं, निखस्थं, विश्वस्मादस्मात् सर्वथा परम्, अतोऽननुसन्धेयमग्राह्यमवाच्यञ्चेति तन्नात्र विवक्षितम्, किन्तु विश्वात्मकमेव । तत्रेयम्प्रक्रिया :

अपरार्धभूते तस्मिन्नेकस्मिन्नसात्मके मूले तन्महिम्नैव 'ज्ञानम्,' 'बलम्,' 'क्रिया' चेति तिस्रः शक्तय उद्भवन्ति । तिसृणामासामुद्भवस्तद्रसात्मकम्मूलम् पुरुषत्रयरूपेण विभाजयति – अव्ययपुरुषः, अक्षरपुरुषः, क्षरपुरुषश्चेति । त्रयाणामेषाम्पञ्च पञ्च कलाः सञ्जायन्ते । त्रिष्वनुगतेन मूलेन सह ताः षोडश कलाः प्रजापतिरिति निगद्यते । षोडशकलाभिर्निर्मितत्वात् स षोडशीति विशेषणपदम् भजते । विश्वप्रपञ्चस्य उभयिस्मन्रूपे–समष्टौ व्यष्टौ च स्थितत्वात् क्रियाशीलत्वाच्च सोऽयम्प्रजापतिर्द्विधा व्याख्यायते – व्यष्टिस्थोऽपि स द्विविधः, एकः केन्द्रस्थः, अपरः पदार्थस्थः (प्रतिपदार्थम्प्रत्यनुप्रोतः) केन्द्रस्थस्यापि तस्य प्रधानतस्त्रिविध – (निक्षेप-प्रक्षेप-धारणात्मक –) कार्यव्यापाराद्धेतोः प्रामुख्येन त्रीण्यभिधानानि । एवम्प्रकारेण पदार्थस्यापि तस्याभिधानान्यनेकानि । केन्द्रमध्यस्थः सः 'हिरण्यगर्भः,' 'चित्रशिशुः,' 'कुमारः' इत्यादिरूपकाभिधाभिराख्यायते ।' केन्द्रमध्य-शक्ति-रूपेण सो'ऽजायमानः' सन्नपि पदार्थस्थशक्तिरूपेण 'वहुधा विजायते,' परमजायमानेन तेन वहुधा विजायमानमपि रूपं न पृथग् – एकमूलत्वात् । परस्परसम्बद्धौ, अन्योऽन्यमुपकुर्वाणौ तावेवेदम् भौतिकञ्जगत् । प्रतिक्षणं समष्टिभूतप्रजापतिप्राणसम्बद्धयोस्तयोरेव कारणात्सर्वाणि वस्तूनि क्रियावन्ति – अतः परिवर्तनशीलानि सन्त्यपि आत्मानं यथावत् प्रत्यभिज्ञापयन्ति ।

V(B)—37 SOME TERMS AND CONCEPTS IN THE ŚRAUTA RITUAL

H. G. RANADE, PUNE

The paper deals with the following technical terms in the Śrauta Ritual: 1. Śamyā-paridhi, Baudhāyana Srauta Sūtra (BŚS) 14.17; 2. Vṛthāgni, BŚS 13.43 etc. 3. aṅguli-parigraha, Mānava Srauta Sūtra and 4. carman occurring as a non-initial cpd in ghṛta-carman etc. BŚS. 15.16.

It also deals with the concepts of 1 aja-vaśā BŚS 14.15; 2 svadhām sambharati, BŚS 14.7; 3. Kikkiṭākāraṁ juhoti, BŚS 14.15; ·apām saṁyāna, BŚS 14.1 and 5 rathanāḍī.

V(B)—38 VEDIC SAMITI IN THE FORM OF MINISTRY

NARENDRA PRAKASH RAWAL, INDORE

The article purports to show that in ancient Bhārata government was carried on by King and several organs of which *Samiti* was one, and the *Samiti* was what in modern terminology can be called Ministry.

Vedas speak of King, his subjects his counsellors, commander etc. Ministers are supposed to help the King in three ways : 1. defending and maintaining security in a state; 2. Counselling the King; and 3. Policy-making, Quotations are given from the Vedas where the three functions are set apart for the *Samiti*, hence it is to be concluded that it formed the ministry.

V(B)—39 GṚHYA-TRADITIONS OF VEDIC SCHOOLS IN THE GṚHYARATNA

JAYASHREE DILEEP SATHE, PUNE

Gṛhyaratna is printed in Telugu-script. The author of this text is Śriveṅkaṭeśa. There is a commentary on this text which is known as the *Kaṇṭhabhūṣaṇa* or the *Vibhudhakaṇṭhabhūsaṇa.*

Veṅkaṭeśa discusses the Gṛhya-rites after consulting several Gṛhyasūtras of all the Vedas and also different Smṛtis. Yet he folllows mainly the Apastaṁba-school. He quotes the views of different Acāryas belonging to the different Vedic schools, which point to the various traditions of the respective schools.

I shall discuss in this paper, for example, two-three rites with the help of the commentary.

V(B)—40 जीवेम शरदः शतम्

उर्मिला श्रीवास्तव, इलाहावाद

प्रस्तुत शोध-पत्र में ऋग्वेदीय सूक्ति 'जीवेम शरदः शतम्' की वैज्ञानिक एवं व्यावहारिक पृष्ठभूमि में समीक्षा की गयी है। चूँकि वैदिक काल में शरद् ऋतु से सम्वत्सर प्रारम्भ होता था, अतएव शरद् शब्द वर्ष के पर्याय के रूप में प्रयुक्त हुआ है। अतः स्पष्ट है कि उपर्युक्त सूक्ति में ऋषियों ने मानव-जीवन के लिए शत वर्ष की अवधि की कामना की हैं। हालाँकि कहीं-कहीं ऋषियों ने सौ वर्ष से अधिक जीवन की भी इच्छा प्रकट की है—'भूयश्च शरदः शतात्'। अन्य शास्त्रकारों ने भी आयु की मर्यादा १२५ वर्ष की ओर सङ्केत किया है।

प्रश्न उठता है कि ऋषियों ने मानव जीवन के लिए शत वर्ष की अवधि को ही क्यों पर्याप्त माना। इसका उत्तर साधारणतः यह दिया जा सकता है कि मानव-जीवन के लक्ष्य चरम पुरुषार्थ रूप मोक्ष की उपलब्धि शत वर्ष में ही सम्भव है और लक्ष्य प्राप्ति के अनन्तर तो जीवन की सार्थकता रह नहीं जाती। अतः ऋषियों का अभिप्राय यह है कि हमारी आयु वीच में बाधित न हो।

इस विषय से सम्बद्ध दूसरा प्रश्न यह उठता है कि ऋषियों ने शत वर्ष जीवन-धारण के लिए क्या उपाय अथवा कर्तव्य प्रतिपादित किये। प्रथमतः यह तो सुविदित तथ्य है कि हमारी शरीर-संरचना ही ऐसी है कि लगभग सौ वर्ष ही इसके लिए सीमित हैं किन्तु सौ वर्ष जीवित रहने के लिए भी शरीर की रक्षा, इसका पोषण और इसका स्वास्थ्य उत्तम होना चाहिए। अतएव ऋषियों ने उपवेद—आयुर्वेद की रचना की। जिससे मनुष्य रोग मुक्त रहते हुए सुख-शान्ति पूर्वक आयु मर्यादा को प्राप्त कर सबल एवं प्रवुद्ध मानव वन सके। इसके अतिरिक्त महर्षियों ने प्राकृतिक चिकित्सा, योग-आसन, आत्म-संयम एवं आहार-विहार की भी सम्यक् व्यवस्था की। साथ ही आध्यात्मिक उन्नति के लिए यम, नियम, आदि की भी व्यवस्था की गयी जिससे मानव की मन, बुद्धि तथा इन्द्रियाँ निर्मल रह सकें और इनकी निर्मलता से शरीर का भी सम्यक् विकास हो। हमारे पूर्वज आश्वस्त थे कि वे इन नियमों का पालन करते हुए सौ वर्ष की आयु प्राप्त कर सकते हैं। अतएव उन्होंने सौ वर्ष को आधार बना कर सम्पूर्ण जीवन के चार सम्यक् विभाग कर चार आश्रमों की व्यवस्था की।

V(B)—41 वैदिक काल में ग्राम-पंचायत

राजेन्द्रप्रसाद सिंघ, भागलपुर

पंचायत प्रजातंत्र-पौधा का वैदिक कालीन गुलदस्ता है। इसका सृजन मानव-सृजन के साथ ही ऋषियों के द्वारा किया गया। इसका आभास वैदिक साहित्य में मिलता है।

वैदिक काल में सभा, समिति, आमंत्रण आदि पंचायत के पर्यायवाची शब्द थे। पंचायत का संगठन गाँव से प्रारंभ होकर राष्ट्र स्तर तक परिव्याप्त था। इतना ही नहीं, वह सम्पूर्ण पृथ्वी पर लोक राज्य के गठन की गोर उन्मुख था।

वैदिक पंचायत में लोगों का जीवन सामाजिक एवं सामुदायिक था। उस समय सत्ता का प्रजातांत्रिक विकेन्द्रीकरण था। पंचायत के सभी लोग मन, वचन, और कर्म में एकता के सूत्र में बंधे थे। वे सभी एक साथ मिलकर कार्य करते थे।

उस समय सभा, समिति या पंचायत में सामिल होने के लिए सभी लोगों का अधिकार समान था। पंचायत की नीति एवं कार्यान्विति में प्रत्येक व्यक्ति को सहभागिता हेतु समान सुअवसर उपलब्ध था।

वैदिक पैचायत में प्रशासकीय शक्तियों एवं कार्यों का विकेन्द्रीकरण था। प्रत्येक पंचायत ग्रामीण निर्माण एवं विकास का केन्द्र था।

पंचायत न्याय का सुदृढ केन्द्र थी जिस में पूरी निष्पक्षता एवं सत्यता बरती जाती थी।

उस समय पंच ज्ञान, अनुभव एवं नैतिकता में वृद्ध थे। उनका धर्म सत्य पर आधारित था जो छलसे सदा विमुक्त था—

न सा सभा यत्र न सन्ति वृद्धाः, वृद्धा न ते ये न वदन्ति धर्मम्।
धर्मो न वै यत्र च नास्ति सत्यं, सत्यं न तत् यत् छलेनानुविद्धम्।।

उस समय पंचायत का दृष्टिकोण बड़ा ही व्यापक था। पंचायत के सदस्य समाज-सेवा को ही ईशसेवा समझते थे। उनमें सहकारिता एवं सहभागिता की भावना परिव्याप्त थी। परिणामतः पंचायत प्रोन्नति के पथ पर अग्रसर थी, जो राष्ट्रीय समृद्धि की आधारशिला थी।

V(B)—42 YASKA AS PIONEER OF THE PHILOSOPHY OF PROCESS

S. P. SINGH, ALIGARH

Process philosophy is one of the most dominant schools of contemporary thought. In the modern age it has been mooted out by Bergson introspectively and developed to its logical conclusion objectively by A. N. Whitehead in whom it has come to coincide with the philosophy of science itself.

There is no misgiving about the fact, however, that this system goes back in history to the Buddha in India and Heracleitus in Greece, both belonging

to the 6th century B.C. This much has become a matter of common-sense knowledge today.

But, over and above this, what the present paper makes out is that the history of the process philosophy should really go back to Yāska who, as a matter of fact, antedates both Heracleitus and the Buddha.

This view is held out here for the first time on the basis of Yāska's account of the relationship between nouns and verbs. As against the common sense view, he holds the primacy of verbs over nouns In his view, while verb is a process of eventuations, noun is the eventual concretization of the same process.

If this viewpoint were taken to its logical conclusion, it would naturally entail primacy of events over objects resulting thus in process being regarded as the real essence of the objective would at least.

Thus what the Buddha, Heracleitus and Bergson came to moot out through introspective observation of the nature of consciousness, the same was suggested several centuries earlier by Yāska through his analysis of the nature of words. What he lacked was application of his significant finding to the explanation of the reality. Instead of going in for derivation of words, had he diverted his mind to this application, he would certainly have formed in himself one of the greatest philosophers of all times.

$\mathrm{V}_{(B)}$—43 ऋक्संहिता में मरणोत्तर जीवन

शशि तिवारी, दिल्ली

देवताओं के माहात्म्य का ही प्रधानतया गुणगान करने वाली ऋक्संहिता में कोई स्पष्ट दर्शन या चिन्तनधारा नहीं है, परन्तु उत्तरवर्ती दार्शनिक चिन्तन के बीज इस में अवश्य पाए जाते हैं। इष्ट प्राप्ति के प्रति सावधान होते हुए भी ऋग्वैदिक आर्य जीवन की क्षणभंगुरता से परिचित थे और इसीलिए उन्होंने जन्म-मरण और मरणोत्तर जीवन के विविध पक्षों पर यथावसर विचार किया था। उन्होंने माना है कि मनुष्य मर्त्य है और देवता अमृत (ऋ० ८।१०।१६); परन्तु अमृतत्व और मृत्यु दोनों ही हिरण्यगर्भ की छायामात्र है (१०।१२१।२)। देवताओं को जानना और अमृत एवं अमर्त्य होना परम काम्य है—अमृता अभूम (८।४८।३)। चरम ध्येय के रूप में मोक्ष की कल्पना का यहाँ अभाव है, परन्तु उत्तरवर्ती भारतीय चिंतन में निर्धारित मुक्तिरूप चरम लक्ष्य इस अमरत्व-प्राप्ति की आकाङ्क्षा का ही विकसित रूप प्रतीत होता है। १०।१५ और १०।५६ में पितरों का स्तवन है। पितरों की तीन कोटियाँ हैं। वे देवता नहीं हैं, किन्तु देवताओं के समान उनकी महिमा है। पितरों के लोक में जो जीवन है, वह पृथिवी के जीवन की तुलना में नित्य और शाश्वत है। पितर यम द्वारा खोजे गए मार्ग द्वारा पृथिवी से स्वर्ग को जाते हैं (१०।१४।२)। यम पितरेश्वर और मृतकों के राजा हैं। (१०।१४।१)। ऋक्संहिता में मृत्यु, मृतक, अन्तेष्टि, यमलोक, पितृयान मार्ग और देवयान मार्ग के वर्णन प्राप्त हैं। परमतत्त्व का 'पुरुष' और 'सत' के रूप में निर्देश हुआ है। मुख्यत: दो लोक उल्लिखित हैं। 'स्वर्ग' में देवता रहते

हैं और वहाँ प्राणी देवताओं के मध्य सुखपूर्वक निवास करते हैं। पुण्यकर्म और तपस् से व्यक्ति स्वर्ग जाते हैं (१०।१५४।२-५) 'इष्टापूर्तं जैसे उत्तम कर्मों के फलस्वरूप स्वर्ग मिलता है। (१०।१४।८)। जीवन में नैतिकता के महत्व को स्वीकार करने के कारण विपरीत आचरण वालों के लिए 'नरक' की कल्पना की गई है; परन्तु इसके अल्प सङ्केत ही उपलब्ध हैं। (४।५।५, ७।१०४।३))। निश्चय ही इन विचारों में उत्तरवर्ती सिद्धान्त 'कर्मवाद' का मूल निहित है। ऋक्मन्त्रों में पुनर्जन्म का विचार सिद्धान्त के रूप में विशद और विकसित नहीं हैं, परन्तु जीव के पुनः जन्म लेने और उसके आवागमन के जो वर्णन मिलते हैं (१,५४.३०,३८; १०।१७७।३) वे अवश्य ही उपनिषदों में स्पष्टतया आविष्कृत और भारतीय दर्शन में बहुचर्चित पुनर्जन्म-सिद्धान्त के आदिस्रोत हैं।

V(B)—44 संस्कृत वाङ्मय परिचयः

नारायणशास्त्री वासुदेव तुंगार, पुणें

(१) प्रकृत्यैव तु या भाषा प्राकृतेत्यभिधीयते।
संस्काररेण युता सैव संस्कृतेत्यभिधीयते। ॥१॥
(महामहोपाध्याय, वासुदेव शास्त्री अभ्यंकर, पुणें)
अत्र प्रमाणं सरस्वती देवी।

(२) द्विधा[१]प्रयुक्तेन च वाङ्मयेन[२] सरस्वती[३] तन्मिथुनं[४] नुनाव[५]। संस्कार[६]पूतेन वरं[७] वरेण्यं वधूं[८] सुखग्राह्य[९] निबन्धनेन॥ शा कालिदास कृत कुमारसंभव सप्तम सर्ग श्लोक ९०

१. संस्कृत प्राकृतरूपेण; २. शव्दजालेन ३. वाक्देवता; ४. शंकरपार्वती ५. तुष्टाव ६. शास्त्र-व्युत्पत्त्या प्रकृतिप्रत्ययविभागशुद्धेन संस्कृतेन संस्कृतभाषया ७. शिवं ८. पार्वतीम् ९. सुबोधप्राकृतभाषया।

(१) संस्कृत	इंग्रजी	ग्रीक	लॅटिन	जर्मन
पितर्	फादर	पातेर	पातेर	फाटर
भरामि	बेअर	फेरोमि	फेरो	बेर

(२) संस्कृत	प्राकृत	मराठी	बंगाली
चक्र	चक्क	चाक	चाका
स्तंभ	खंभ	खांब	थांब
विद्युत्	वीज्जु	वीज	बिजली
स्नान	न्हाण	नहाण	नाहा
अस्ति	अत्थि	आहे	आघे

प्राकृत व्याख्या–(१) प्रकृतिः स्वभावः तस्याः जातं प्राकृतम्।

प्राकृतस्तु पृथक्जनः। वहु जनानां स्त्रीपुरुषाणां या भाषा सा प्राकृतभाषा–पालि-अर्धमागधी-इत्यादयः।

जननी जन्मभाषा च स्वर्गादपि गरीयसी।

वाङ्मय व्याख्या – स वाग्विसर्गो जनताघविप्लुवः। शुकाचार्यः भागवत। तद् वाङ्मयम् – यद् जनतायाः कायिक-वाचिक-मानसिक-पापनाशं करोति। रामायणपठनम्। भागवतपठनम्। गीतापठनम्। वेदपठनम्।

V$_{(B)}$—45 ऋग्वेद में आधुनिक विज्ञान के महाविस्फोट (बिग बैंग) की परिकल्पना

विष्णुकान्त वर्मा, बिलासपुर

आधुनिक सृष्ट्युत्पत्ति विज्ञान (Modern Cosmology) में सृष्टि उत्पत्ति का एक प्रतिमान (model) तैयार किया है, जिसके अनुसार सृष्ट्यारंभ एक महाविस्फोट से हुआ जिसे तकनीकी भाषा में बिग बैंग कहते हैं। उस महाग्नि काण्ड के समय भौतिक पदार्थ अपनी मूल अवस्था में था जिसका तापमान एक हजार अरब डिग्री से. था। यह किरण मंडल प्रसार की अवस्था में था तथा प्रकृति क्षण के भी सूक्ष्माति सूक्ष्म भाग में अवस्थान्तरित हो रही थी। प्रमाणिक समय (Standard Era) पर द्रव्य भाग के कण प्रतिकण की संख्या आठ थी। कालान्तर में इस प्रसारित होने वाले पदार्थ का तापमान गिरता गया तथा इसी से यथासमय परमाणु, गैलेक्सियों, प्रज्वलित पिण्डों व सूर्य पृथ्वी की रचना हुई।

ऋग्वैदिक परिकल्पना—ऋचाओं के अनुसार आदि सृष्टि काल में एक बृहदग्नि काण्ड हुआ था जिसे वैदिक प्रतीकात्मक भाषा में हिरण्यगर्भ कहते हैं।

श्वेताश्वर उपनिषद् (३।४, ४।१२) हिरण्यगर्भ के असाधारण महत्त्व पर प्रकाश डालती है। वह ईश्वर जिसने हिरण्यगर्भ को प्रकट होते हुए देखा था हमें शुभ बुद्धि से संयुक्त करे। एतदर्थ हिरण्यगर्भ का देखा जाना ईश्वर की महानता का द्योतक है। अतः यह ईश्वर का सर्वोच्च कृत्य है जो गवेषणा का विषय है।

हिरण्य शब्द मूल ज्योति अर्थात् प्रकृति वाचक है– (ज्योतिर्वै हिरण्यं ज्योतिरेषोऽमृतं)

वैदिक वाङ्मय का मूल स्रोत ऋग्वेद मंडल १० सूक्त १२१ है। इस सूक्त का ऋषि हिरण्यगर्भः प्रजापत्यः है। सूक्त की प्रथम ऋचा में कहा गया है——

'अग्रे हिरण्यगर्भः समवर्तत'—आदिकाल में हिरण्यगर्भ सम्यक् वर्तमान था। 'तदा पतिरेक आसीत्'—उस समय एक मात्र साक्षी भूताधिपति था। हिरण्यगर्भ क्या है इस तथ्य का अनावरण स्वयं सूक्तकार ऋषि ने ७ वीं ऋचा में किया है यथा——

'आपो ह यद बृहतीर्विश्वमायन् गर्भम् दधाना जनयन्तीरग्निम्' अग्रे आदि सृष्टि काले गर्भम् दधाना अभ्यन्तरे वर्तमाने बृहती आपः प्रकृतेः अवस्थाविशेषो विश्वं अग्निं अग्निमयं पिण्डं बृहदाकारं जनयन्ती प्रकटीकरणं करोति ततो ह पिण्डमुच्यते हिरण्यगर्भः।

अस्तु हिरण्यगर्भ आदि काल में प्रकट हुआ विज्ञान प्रोक्त बृहदग्नि काण्ड 'बिग बैंग' है। इस बृहदग्नि काण्ड की घटना अनेक ऋचाओं में सुरक्षित है। उदाहरणार्थ—अग्निर्जज्ञे जुह्वा रेजमानो महस्पुत्राँ अरुषस्य प्रयक्षे ३।३१।३ लपलपाती हुई जीभ की तरह आग के महान् प्रदीप्त (पुत्रान) शोले (प्रयक्षे, यज्=संगतिकरणे लुङ्. धातु) संयुक्त हुए। विज्ञान में महाविस्फोट किन परिस्थितियों के कारण हुआ यह अज्ञात है किन्तु ऋग्वेद में कहाग्निकाण्ड का कारण (इन्द्र) द्वारा वज्रपात कहा गया है जो ऊर्जाओं

की नियोजित टक्कर (planned collision of masses) का द्योतक है। किसी भी गतिविज्ञान के प्रश्न (dynamic problem) में आद्य संवेग (initial impulse) का महत्त्व सर्वविदित है। ऋचा में कहा गया है—

यो अश्मनोरन्तरग्निं जजान संवृक् समत्सु ।२।१२ जिसने बादल (नेबुला) में (सं-वृक्—वज्र निघ. २।२०।) वज्र के सम्यक् घर्षण से अग्नि उत्पन्न की थी। यही आद्य महाविस्फोट था। उस समय प्रकृति अष्टवर्गी थी जैसी कि विज्ञान की उक्ति है। त्वष्टा तु. अष्टा का समास है। वज्र का रचयिता रूपक भाषा में अष्ट्वर्गी द्रव्य संघात त्वष्टा कहा गया है।

V(B)—46 उपनिषद् और राजनय

वेदवती वैदिक, दिल्ली

दर्शन के आदिस्रोत (उपनिषद्वाङ्मय) में राजशास्त्र के सिद्धांतों को खोजना बालू में से तेल निकालने जैसा प्रतीत होता है। परन्तु संपूर्ण वाङ्मय का आद्योपान्त अध्ययन करने से राजा, शासन-प्रणाली, राजाओं के कर्तव्य, शासनाधिकारी एवं न्याय-व्यवस्था इत्यादि पर यत्र-तत्र कुछ शब्द एवं संदर्भ बिखरे हुए मोतियों के रूप में मिल जाते हैं जिन्हें सूत्र रूप प्रदान किया जा सकता है। कहीं-कहीं पर तो इन विषयों का प्रत्यक्षतः उल्लेख मिलता है जिनका प्रयोग समान रूप से राजशास्त्र एवं दर्शनशास्त्र में होता है परन्तु विषय वैभिन्य के कारण अर्थों में भिन्नता पाई जाती है।

औपनिषदिक विद्या के अध्येता क्षत्रिय राजा भी थे। सामाजिक संस्थानों की स्थापना, बहुविध सुरक्षा, यथाशक्ति निर्माण कार्यों का विधान और याज्ञिक अनुष्ठानों का समायोजन करके ही वे उऋण नहीं हो जाते थे। जनपदों में हितकारिणी अर्थव्यवस्था को स्थायित्व प्रदान कर लोक कल्याण करना भी उनका कर्तव्य था।

'राजा,' 'गोप्ता,' 'ईशान और अधिपति'—औपनिषदिक राजशास्त्र के पारिभाषिक शब्द हैं जिनका प्रयोग दार्शनिक भावों को अभिव्यक्त करने के लिये भी किया गया है। ये शब्द राजा के वाचक हैं। उपनिषदों में इनका प्रयोग प्राण के लिये किया गया है। जैसे प्राण शरीर की रक्षा करता है वैसे ही राजा राज्य की। यही दोनों का 'क्षत्रत्व' है। बृह. उप. ५.१३-४ यद्यपि राजा सब का नियन्ता होता था, तथापि धर्म राजा का नियन्ता था। 'धर्म तदेतक्षत्रस्य क्षत्रं . . . .छां उप. ५.२-६ राजा सब का मूर्धा होता था। बृ. उप. १.४-१४ यदि राजा तेजस्वी, विषासहि, रोचिष्णु होता था तो प्रजा भी वैसी ही होती थी। बृह. उप. २-७.९.

'आप्नोति स्वाराज्यम्,' 'सम्राट्,' आधिपत्य' कुछ ऐसे दार्शनिक शब्द हैं जिनका राजनय में भी पारिभाषिक शब्दों के रूप में प्रयोग किया जा सकता है।

V(B)—47 VEDIC CONCEPT OF NATIONALISM IN MODERN PERSPECTIVE

JYESHT VERMAN, BOMBAY

Nationalism in its modern connotation is said to have been born towards the end of the 18th Century, in Western Europe and North America. In the course of the 19th Century no Western nation could exist, without feeling the urge towards the nationalism. The close of the century saw in many ways the fruition of nationalism in Europe; it also marked the beginning of nationalism in Asia.

The following are the salient feature of the Vedic concept of the nationalism :

— The Vedic concept of nationalism is global in character and universal in spirit.

— It is based on freedom, equality and fraternity.

— It believes in varied human nature, co-operation and co-existence.

— It believes in a world federation of territorial nations.

— It aspects men to enjoy freedom with restraint and expects from them also a consideration for others.

— It is theistic but not theocratic.

— It believes in four-fold objectives.

— It believes in mutual respect and control between the people and the government.

— It has both the virtues of nationalism and internationalism.

— And last, but not the least, it is more logical and practical than the modern concept of nationalism.

— It is progressive, and

— It is natural.

Therefore, the Vedic concept of nationalism is the only panacea for all the ills of modern civilization.

V(B)—48 THE SOURCES OF ETYMOLOGY AND ETYMOLOGICAL WORDS OF YASKA

SNEHAL VAIDYA, KOLHAPUR

The main three lines of and sources for the interpretation of Vedic literature are historical, ādhyātmic and etymological. Yāska says, the Vedic mantras cannot be interpreted without the help of 'Nirukta' (Etymology). Yāska framed a system of science of Etymology. He traces the roots of the nouns on the basis of expedient meaning. The same principle has earlier been followed in the Aitareya Brāhmaṇa. His other rules like वर्णविपर्यय वर्णलोप, अन्तलोप, आद्यन्त, विपर्यय, आदिविपर्यय, etc. (addition, substitution, change of letters) can be traced in the Veda —Brāhmaṇa Granthas. This is discussed here with some examples. A thorough and exaustive study of the etymology and the ways and means of finding the roots of words would reveal that this search is mainly based on the expedient meaning of the words and that while framing the system of निरुक्त, Yāska had in his mind the Veda —Brāhmaṇa Granthas in general and the Aitareya Brāhmaṇa in particular.

Iranian Section

Ir—1 A ZOROASTRIAN (AVESTAN) PRAYER FORMULA IN A BUDDHIST (SOGDIAN) MANUSCRIPT

SAM N. DOCTOR, BOMBAY

The main purpose of the paper is to detect the presence of an Avestan (Zoroastrian) prayer-formula, the 'Ashem Vohu', as occurring, and uniquely so, in the manuscript-fragment of a Buddhist text written in the Sogdian language. (The Sogdian language, a language belonging to the Middle Iranian Group, was one of great importance, a sort of a lingua-franca of its period.)

The MS.-fragment under investigation is taken from a book in German by Hans Reichelt, which treats of 8 fragments written in Sogdian, of which 3 are very fragmentary or small, hence their source or text, unidentified. The present fragment (one of these 3) being especially damaged in places, and the Avesta prayer being couched or disguised in the very first two lines of the MS., which I have proceeded to prove to be most probably in the form of a Sogdian transcript (and not a translation) of the Avestan, it is no wonder that Reichelt, the learned compiler and translator of the Buddhist Sogdian MSS. has left those two lines untranslated, and has also expressed an uncertainty regarding the Buddhist origin or source of the MS.

Again, as Manichaeism, an eclectic religion, included borrowed elements from both Zoroastrianism and Buddhism, especially from the latter (for Mani borrowed in the main only the theological and cosmological terminology from Zoroastrianism), the present writer has attempted to postulate closer connections among the three religious systems, more intimate than hitherto believed.

After giving a brief historical sketch of Manichaeism, its linguistic connections with Buddhism are delineated, such being necessitated by the fact that the Sogdian language was employed for writing religious material by three different religious sects, viz., the Manichaeans, the Buddhists and the Syriac Christians, each in a different script of the language. Hence a major portion of this paper is philological and analytical.

After establishing the presence and identity of the Avestan prayer in the fragment, in the first half of the paper, the major portion of the second half is devoted to confirming the probable Buddhist source of the fragment, to the exclusion of a Manichaean one.

Finally a brief account of the influence of Zoroastrianism on Buddhism is given, a fuller treatment of which again is left to a future paper.

Ir—2 ZARANUMANTƎM SŪRƎM OF XVARŠET/MIHIR NYĀIŚ AND SŪTRĀTMAN DOCTRINE OF HINDU TRADITION

FARIBOURZ NARIMAN, BOMBAY

Unlike many other concepts recurring at different places in the Avestan texts, *zaranumantəm* sūrəm occurs very rarely. In Ny. 1.8 and 2.8, this concept is briefly mentioned: *zaranumantəm sūrəm yazamaide* 'we worship (or sacrifice unto) the golden shaft.' Ervad Kavasji Kanga renders *zaranumantəm sūrəm* as 'deadly weapon' (*Xordeh Avestā bā Māinī* in Gujarati). Both Pahlavi and Persian translations give 'golden instrument' for the words in question. It is interesting to note that Neryosangh's Sanskrit version gives *suvarṇamayanalikā* (Ervad Sheriarji Dadabhai Bharucha, *Collected Sanskrit Writings of the Parsis*, Bombay 1906, 10).

In Bd 13.5 there is a mention about waters on the Alburz and the Hukar flowing through *golden pipes*, and, with this in view, Modi is inclined to think that the 'golden shaft' is probably a reference to some geological phenomena (*Dictionary of Avestic Proper Names*, Bombay 1892, 187). Although Dhalla gives 'golden shaft' in his translation, he has no clue as to what it actually means, as he himself admits in his Notes (*The Nyaishes or Zoroastrian Litanies*, New York, 1908, 29, 231-32).

Bearing in mind the fact that metaphysics resorts to visual symbols, it is suggested that the 'golden shaft' is an equivalent of *sūtrātman* doctrine of Hindu tradition (cf. ŚB 7.7.3.10 where "Yonder Sun connects these worlds by a thread...." also BG 7.7 "All this is strung on Me, like rows of gems on a thread"). In a way this is also the *skambha* (Greek *stauros*) 'a shaft of light' or Axis Mundi. Again, this is what Plato calls the "fastening of Heaven" (*Republic* 616C) which is the "straight line like a pillar extended from above throughout Heaven and Earth."

Classical Section

CS(A)—1 NARASIMHA'S DISSOLUTION OF DEVATĀ DVANDVA

G. V. DEVASTHALI, POONA

There is a fundamental difference of opinion between Kātyāyana and Patañjali as regards the mode of dissolving the *devatādvandva* (or rather the (*itaretara dvandva*)—compounds. Narasiṁha, in his *Svaramanjari*, has discussed the matter in brief and ultimately shown preference to Kātyāyana's view.

This paper is an attempt to discuss this point as briefly as possible.

CS(A)—2 STYLISTICS IN THE PERSPECTIVE OF FIGURES OF SPEECH IN SANSKRIT

DHIRENDRANATH BANERJEE, ITACHUNA (WB)

Study on the figures of speech (i.e. Alamakara in Sanskrit) belongs to the broad divisions of the different aspects of literary criticism—which is designated as 'Stylistics' by the modern European Scholars. So stylistics is a modern method—a 'neo-rhetoric', the methodology of which has given a new dimension for the study of literature. In the wider sense of the term it means study of rhetoric, phonetics, metrics and grammar. For thorough investigation of the general principles of modern stylistics the study of Sanskrit poetics is essential. This approach though not totally new in Sanskrit poetics should be an interesting study for the modern critics of the East and the West. In stylistic method the outlook of the modern critic is not to study its old pattern of structure and varieties, but to examine and explair them through a comparative study from the rhetorical and linguistic point of view. Style may be considered to be the whole of rhetorics and figures are its foundation. Figures play a vital role on the meaning of a word, group of words, sentence, structure and form of the expression and what not; so stylistics and rhetoric are closely related. Here we have to study the actual meaning, set-up, purpose and expression of a figure, its effect on the reader as well as its uses and abuses in good and bad poetry.

CS$_{(A)}$—3 RASAKALIKALAṄKARA

R. S. BETAI, AHMEDABAD

The L. D. Institute of Indology, Ahmedabad, has a ms. in 11 folios entitled "Rasakalikālaṅkāra" that deals with the topic of Rasa in its varied aspects. It is perhaps written by a Jain author, though the name of the author is not mentioned. The name of the copyist and the date of writing are also not known; they are not referred to anywhere in the work or in the colophon. One interesting feature of the work is that no other ms. of it is available and its editing by me is based on this single ms. The work is not known to Kane, De, Upadhyaya, Velankar, Raghavan etc. However, Raghavan refers to one work 'Rasakalikā', two mss. of which are found at Madras. He quotes in his "Number of Rasas" two paragraphs which are not found in the present ms. Again, the ms. that Raghavan refers to seems to be much larger in size. "Rasakalikā" and our "Rasakalikālaṅkāra" are therefore different. The work is not highly scholarly or very subtle in thinking like those of Ānandvardhana and Abhinavagupta. Still, it gives in brief, but effectively, the basic thinking on Rasa that has evolved and developed in Sanskrit poetics. It is very clear and scientific in its methodology, and, besides clear and precise definitions of technological terms, it gives finest illustrations. The ms. seems to belong to the last part of the 15th Century.

CS$_{(A)}$—4 रस का स्वरूप एवं उसका महत्त्व

माण्डवी चन्द्रा, गोण्डा

सृष्टि के आरम्भ से ही रस का महत्त्वपूर्ण स्थान रहा है, रस शब्द के विभिन्न अर्थ है। काव्यशास्त्र के प्रसंग में रस शब्द का अभिप्राय उस पदार्थ से है जो आस्वाद्य एवं रसनीय हो "रस्यते आस्वाद्यते इति रसः" रस हृदय में विद्यमान रहता है।

रस को ही काव्य की आत्मा कहते हैं। रस को आनन्द का भी पर्यायवाची मान सकते हैं क्योंकि रस को ब्रह्म का स्वरूप माना गया है। अग्निपुराण के अनुसार परम ब्रह्म परमेश्वर चैतन्य स्वरूप और ज्योतिर्मय अविनाशी अक्षर ब्रह्म के आनन्द की अभिव्यक्ति ही चैतन्य चमत्कार अथवा रस के नाम से जानी जा सकती है।

इसी कारण काव्य को ब्रह्मास्वाद सहोदर कहते हैं। भरत मुनि ने नाट्यशास्त्र में रस का महत्त्व प्रतिपादित करते हुए लिखा है कि जैसे बीज से वृक्ष और फिर उसीसे फल और फूल होते हैं उसी प्रकार मूल तो रस ही है शेष सभी भाव उसी में अवस्थित रहते हैं।

विष्णुधर्मोन्तरपुरण में नवरस संख्या गिनाये हुये उनका महत्त्व प्रतिपादित किया गया है कि कवियों को सभी रसों का प्रयत्न पूर्वक वर्णन करना चाहिये क्योंकि रस ही काव्य का सब से महत्त्वपूर्ण अंग है।

पण्डित राज जगन्नाथ ने पहले से ही भावनारूप में स्थित भावों को ही रस कहा है। आचार्य विश्वनाथ ने रस के स्वरूप निर्धारण में भट्टनायक एवं अभिनवगुप्त दोनों की ही मान्यता को स्वीकारा है। राजशेखर ने रस को काव्य की आत्मा स्वीकारा है।

सभी विद्वानों ने एक मत से शृंगार को रसराज कहा है। भरत मुनि ने रसों के अनुकूल इनके रंगों की कल्पना की है तथा विष्णुधर्मोत्तरपुराण में रसों के देवता का वर्णन है।

इस प्रकार मनीषियों ने भिन्न भिन्न प्रकार से रस के महत्त्व का प्रतिपादित किया है।

CS$_{(A)}$—5 A CRITIQUE OF THE THEORY OF MEANING AS PROPOUNDED IN 'ABHIDHĀVṚTTIMĀTṚKA'

G. L. CHATURVEDI, LUCKNOW

The present paper attempts a critique of the theory of meaning as propounded by Mukulabhaṭṭa in 'Abhidhāvṛttimātṛkā'. The theory upholds that denotation (abhidhā) is the only basic function (vṛtti) of the word, and other functions, i.e. indication (lakṣaṇā) and suggestion (vyañjanā) are, in fact, only extended operations of denotation.

The paper examines the way Mukulabhaṭṭa works out the relationship between the primary and secondary orders of meaning, shows its limitations, and brings out its unstated assumptions. It is felt that the theory needs a re-statement before it is put forth not only as a simpler and therefore better hypothesis but also as the most comprehensive and dynamic theory of meaning known to the tradition.

CS$_{(A)}$—6 POLYGAMOUS NATURE OF MAN AS REVEALED IN SANSKRIT POETICS

G. K. DASH, BHUBANESWAR

Civilisation after civilisation changes but the nature of the builder of civilisation, i.e. man remains unchanged. Man is defined as a rational animal. When sexual activity of man is taken into consideration animality in man predominates over rationality. Ancient literature exposes the very nature of man. Man is never satisfied with one lady. He was polygamist by nature. The kings maintained harems; the rich indulged in having relation with the harlots. Even the Gods were described as polygamists. All these descriptions were echoing the human mind.

Nāyakas of various types such as dakṣiṇa, śaṭha, dhṛṣta and anekānurakta etc. described in the lakṣaṇa granthas support our view. Nāyikās like khaṇḍitā and anyasambhoga-duḥkhitā etc. imply the polygamous nature of man. The system of prostitution exhibits man's sexual drive. The vivid description of the gestures and postures of ladies in poetics brings out man's instinct for acquiring the know-how of the game of love. Those texts were written by man for the man. Those books contained the art of lesson for man in the field of love. This kind of exposure in the name of art can not hide man's inner self.

CS$_{(A)}$—7 CENSORSHIP IN SANSKRIT DRAMA

K. DASH, CUTTACK

Ethics plays an important role in social life. Man is bound by certain guiding principles. Moral value in life has forced man to learn the do's and do not's of life. Dharmaśāstras have been formed to regulate human activity. The Sanskrit dramatists are not exceptions to this norm. Dramas are reproductions of human behaviour in literary form. Dramatists guided by the Dharmaśāstras followed self-made censorship. There was no censor board to cut down the theme. Ancient dramatists followed a code of conduct. They tried there best to enrich the art and establish a moral standard. Dṛśya Kāvyas have much impact on the spectators. So the dramatists were careful enough to maintain a moral dignity.

Later on the authors of dramaturgy formulated the rules. They categorically mentioned what was to be presented and what not to be presented. The regulations were made to check the violations of moral writings. This may be called censorship in crude form. The dramatists strictly followed those principles in order to get acclamation and appreciation from the morally conscious spectators.

CS$_{(A)}$—8 THE ORIGIN OF NĀTYAŚASTRA— ITS SOCIAL BACKGROUND

ASIT KUMAR DATTA, SURI

Generally Indian tradition attributes every phase of human life, values to divnity. At the request of Gods who desired to have something which could delight both the ears and the eyes of all the created beings, the creator composed the "Nāṭya Veda" taking the elements of recitation from Ṛgveda, Sāmaveda and Yajurveda and a portion from the Atharvaveda. Śiva and Pārvati contributed to the part of dance, the former giving his 'Tāṇḍava' and the latter her 'Lāsya' and thereby brought forth four dramatic styles. Bharata was authorised to transfer to the world and make it popular. Thus Nāṭyaveda come to be called the fifth Veda.

This trend of thought was created by the representative of a class of people utilising the material condition of the society.

Social structure is the basis from which everything takes its origin and develops in its way; there is no mechanical relation between the structure and the superstructure.

Bharata was not an exception. He collected his materials from his society, the material world. Dramatic representation is the outcome of the society; it consists of the imitation of a condition or state of life or way of the world. What is its aim?

The dramatic representation is intended to provide people cheerful pastime, and pleasures and others. It is to give wholesome advice to the wavering and the unruly. It must afford diversion to those who are competent to do their work but require rest and to those who are helpless on all those occasions when they need a diversion. These being the ultirior motives, the dramas had to deal with all these events and affairs which could serve the intended purpose. That is to say, dramas are the mirror of the Society. They indirectly reproduces the human relation, their ideals, short-comings, deprivation, poverty so on and so forth, or it may be said that it represents the property relation or production relation of a particular society controlled by a definite system of economic structure.

CS$_{(A)}$—9 THE AUTHORSHIP OF THE CANDRA-SŪTRA AND CANDRA VṚTTI

P. C. DASH, RAIRAKHOL

Scholars like Liebich, H. N. Mishra and others accept that Candragomin himself has written the *Vṛtti*; Chattarji in his preface to the *Cāndra-Vyākaraṇa*, Part I accepts that Candra is the author of the *Vṛtti*, whereas in his comments scattered throuhgout the edition he has shown that the Author of the *Vṛtti* is different from Candra. Birwe, at the end of his discussion, sets up the following hypothesis:

(*i*) Candra was the author of the *Vṛtti* for the first four chapters and (*ii*) different authors wrote the *Vṛtti* on the *Pratyāhāra* sūtras and the *Vṛtti* on the 5th and 6th chapters, or the two may be the same person. Mishra's and Birwe's studies are the latest on this point.

On examination it can be inferred from the internal and external evidences that the Sūtrakāra and the Vṛttikāra are different. Candra was the author of the Sūtras and the author of the *Vṛtti* was probably Acārya Dharmadāsa who is mentioned at the end of the only complete manuscript of the *Cāndra Vṛtti* which is found in the Darbar Library of Kathamandu. Further it can be inferred that there was an accentuation section as part of the *Cāndra-Vyākaraṇa* and that the Vṛttikāra himself had composed it.

CS$_{(A)}$—10 मम्मटकृत लक्षणा विभाजन पर एक समीक्षात्मक दृष्टि

माधवराज द्विवेदी, बलरामपुर

मम्मट ने 'लक्षणा तेन षड्विधा' कहकर लक्षणा के जिन छह भेदों का उपसंहार काव्यप्रकाश नामक ग्रन्थ में किया है वे भेद निश्चित रूप से प्रयोजनवती लक्षणा के हैं, क्योंकि अभिधाकल्प होने से रूढा लक्षणा के भेद प्रभेद करना सम्भवतः उनको उचित नहीं प्रतीत हुआ; तथापि उनके इस वर्गीकरण में अपेक्षित स्पष्टता का अभाव है। एक ओर तो वे उपादान लक्षणा और लक्षणा लक्षण को शुद्धा कहते हुए शुद्धत्व का हेतु बताते है उपचार राहित्य को—"उभयरूपा चेयं शुद्धा उपचारेणामिश्रितत्वात्"। दूसरी तरफ वे उपचार शब्द को सादृश्य सम्बन्ध तक ही सीमित रखते प्रतीत नहीं होते हैं। उनके उपचार में सादृश्य सम्बन्ध तथा सादृश्येतर कार्यकारणभावादि सम्बन्ध सभी आ जाते हैं। क्वचित्तादर्थ्यादुपचारः इत्यादि कथन इसमें प्रमाण है। उनके इस वर्गीकरण में सबसे बड़ी कठिनाई यह आ गयी है कि आयुर्घृतम् जैसे प्रयोगों को किस वर्ग में रखा जाय। यदि उन्हें सादृश्य रहित होने के कारण "सादृश्यात् सम्बन्धान्तरतस्तथा, गौणौ शुद्धौ" नियम के अनुसार शुद्धा कहा जाय तो दूसरी ओर उनमें उपचार भी है। इसी प्रकार उपचार मिश्रा कहने पर भी काम नहीं चल सकता क्योंकि सादृश्याभाव के कारण उनमें निश्चित रूप से शुद्धत्व है।

उक्त प्रकार से मम्मट कृत लक्षणा विभाजन में जो अस्पष्टता परिलक्षित होती है उसके कारणों पर प्रकाश डालते हुए उचित समाधान प्रस्तुत करना प्रस्तुत शोधनिबन्ध का विवेच्य विषय है।

CS$_{(A)}$—11 कालिदास के एक विशिष्ट-क्रिया-प्रयोग का विश्लेषण

प्रभुनाथ द्विवेदी, वाराणसी

महाकवि कालिदास ने अपने काव्यों में तीन स्थलों पर क्रियाओं का ऐसा विशिष्ट प्रयोग किया है, जिससे उसके कर्त्ता की एक अनिर्वचनीय मानसिक स्थिति व्यंजित होती है। कर्त्ता का शारीरिक-मानसिक व्यापार एक ऐसी स्थिति में पहुँचता है, जिसमें प्रत्यक्षतः वह दो क्रियाओं में अन्वित होता है किन्तु वस्तुतः वह किसी का भी निर्वाह नहीं कर पाता। कालिदास के इस विशिष्ट-क्रिया-प्रयोग के सन्दर्भ में कर्ता की उस दशाविशेष का विश्लेषण करने में व्याख्यातागण प्रायः कृतार्थ नहीं हो सके हैं। महाकवि के वे विशिष्ट-क्रिया-प्रयोग हैं—**न ययौ न तस्थौ** (कुमार० ५.८५)); **न मदनो विवृतो न च संवृतः** (अभिज्ञान० २.१२) और, **न च खलु परिभोक्तुं नापि शक्नोमि मोक्तुम्** (अभिज्ञान० ५.१९)। महाकवि कालिदास से प्रभावित अश्वघोष ने भी सौन्दरनन्द महाकाव्य में (४.४२) 'न ययौ न तस्थौ' का अत्यन्त सुन्दर प्रयोग किया है।

प्रस्तुत शोधपत्र में महाकवि कालिदास के इन विशिष्ट क्रिया प्रयोगों का विश्लेषण करने का प्रयत्न किया गया है।

CS$_{(A)}$—12 नाट्य में कथावस्तु—अर्थ एवं व्याख्या

यशोरानी गौड, जोधपुर

नाट्य की इस कथावस्तु को विभिन्न नामों से अभिहित किया गया है। यथा—वस्तु, आख्यान, इतिवृत्त, वृत्त, इतिहास चरित आदि। इस प्रकार नाट्यकथावस्तु के लिय प्रयुक्त होने वाले विभिन्न शब्द

प्रायः क्त प्रत्यय से निष्पन्न होते हैं। भूतकाल में प्रयुक्त होने वाले क्त प्रत्यय के जुड़ जाने से शब्द का अर्थ स्वतः ही यह उद्घाटित करता है कि नाट्य में ग्रहण की जाने वाली कथावस्तु भूतकाल से सम्वद्ध होती है—अथवा होनी चाहिये—इस विषय पर विभिन्न नाट्यशास्त्रकारों के किंचित मतभेद के साथ विभिन्न मत प्राप्त होते हैं।

नाटक की कथावस्तु वर्तमान व्यक्ति की हो सकती है अथवा केवल अतीत में हुये किसी महाभूत व्यक्ति की—इस सम्वन्ध में आचार्य भरत ने विशेषतया न तो खण्डन ही किया है और न मण्डन ही। किन्तु नाट्यशास्त्र में प्राप्त विभिन्न कारिकाओं से यही स्पष्ट होता है कि भरत अतीतकालीन घटनाओं को ही कथावस्तु रूप में ग्रहण करने के पक्ष में थे।

अभिनवगुप्त ने अपनी नाट्यशास्त्र की वृहत् व्याख्या में वर्तमान चरित को नाटक की कथावस्तु के रूप में ग्रहण किये जाने का पूर्णतया विरोध किया। इनके अनुसार वर्तमान चरित सहृदय दर्शक के अन्तःकरण में रसनिष्पत्ति करा सकने में असमर्थ होता है। अभिनवगुप्त ने न केवल वर्तमान राजचरित को अपितु देवचरित को भी नाटक की कथावस्तु के रूप में ग्रहण किये जाने का निषेध किया क्योंकि देवताओं में सुखःदुखादि भावों का अभाव होता है।

धनञ्जय ने भी भूतकाल से गृहीत कथावस्तु को ही नाटक की कथावस्तु रूप में स्वीकार किया।

सागरनन्दी ने अपनी पूर्वपरम्परा का समर्थन करते देवताओं आदि के अतीतकालीन आचरण के अनुसरणात्मक रूप को ही नाटक की कथावस्तु के रूप में स्वीकार किया किन्तु सागरनन्दी ने समकालीन राजा के आचरण को भी नाटक की कथावस्तु के रूप में ग्रहण किये जाने का विधान प्रस्तुत किया।

समकालीन राजा के चरित को कथावस्तु के रूप में ग्रहण करने के लिये दिया गया सागरनन्दी का मत स्पष्टतया यह ध्वनित करता है कि भरत अथवा उनसे पूर्व ही अतीतकालिक घटनाओं अथवा वर्तमानकालिक घटनाओं को कथावस्तु रूप में ग्रहण करने के सम्बन्ध में दो समान प्रभावशाली विचारधाराएं प्रवाहित हो रही थीं।

नाट्यशास्त्रकारों की उपर्युक्त दो विभिन्न विचारधाराओं को नाटकों-लक्ष्यग्रन्थों की कसौटी पर परखने पर यही स्पष्ट होता है कि वर्तमान चरित को नाटक की कथावस्तु नहीं कहा जा सकता। भास, अश्वघोष, शूद्रक, भट्टनारायण, विशाखदत्त, भवभूति, हर्ष—इस समस्त सुदीर्घ नाट्य परम्परा में किसी भी कवि ने वर्तमान चरित को अपने नाट्य की कथावस्तु के रूप में ग्रहण नहीं किया।

इस कथावस्तु को नाट्य का शरीर माना गया है तथा इसकी संरचना 'गोपुच्छाग्रवत्' होनी चाहिये। जिस प्रकार गाय की पूंछ प्रारम्भ में विस्तृत और अन्त में छोटी होती है इसी प्रकार नाटक की कथावस्तु का पूर्वार्द्ध में विस्तार और उत्तरार्द्ध में संक्षेप करना चाहिये।

इस प्रकार उपरोक्त समस्त विवेचन से यही स्पष्ट होता है कि नाट्यशास्त्रीय आचार्यो ने अतीतकालिक कथावस्तु को ही नाटक की कथावस्तु के रूप में निबद्ध किये जाने का विधान किया क्योंकि अतीतकालिक कथावस्तु ही अधिक प्रामाणिक होती है। नाट्यशरीर होने के कारण इसका प्रयोग 'गोपुच्छाग्रवत्' किया जाना चाहिये जिसमें जीवन की विभिन्न घटनाओं का संकलन किया जाना चाहिये।

CS(A)—13 भारतीयनाट्यसिद्धान्ते नैतिकदृशा युक्तायुक्तानुचिन्तनम्

चन्द्रकिशोर गोस्वामी, वनस्थली

यद्यपि नाट्यं लोकवृत्तानुकरणं त्रैलोक्यस्यास्य सर्वेषां शुभाशुभभावानामनुकीर्तनञ्च कथ्यते तथापि तत्र कलारूपत्वात् सौन्दर्यं निखिललोकग्राह्यत्वाच्च हितोपदेशजननत्वं विद्येत एव। नाट्यवस्तु नीरसानुचितविरुद्ध-प्रयोज्यरूपेण चतुर्विधमुच्यते। तत्रापि यदनुचितं तदप्यूह्यमुपेक्ष्यं जुगुप्स्यमन्यञ्च त्रिविधं वर्तंत इति नाट्यशास्त्रिभिर्नाट्ये सूक्ष्मेक्षिकया तत्तत्त्वानामौचित्तेरनुचिन्तनमनौचितरपवर्जनञ्च विहितम्।

अर्थोपक्षेपकाणां विधानात्, सन्ध्यंगानां प्रयोगात्, नायकनायिकाव्यवहारनियमनात्, दशरूपकेषु रसविशेषविनियोगात्, दृश्यविशेषप्रतिषेधात्, वाग्वेषचेष्टादीनां नियंत्रणाच्चानौचिती परिहृतेत्यत्र शोधलेखे तत्समस्तं विशदतया विचारितं विवृतं विवेचितञ्च।

CS(A)—14 CONCEPT OF RĪTI IN VĀMANA

D. K. GUPTA, PATIALA

Although the concept of *rīti*, designated by some theorists as *mārga*, existed in its sub-conscious form, if not in a fully conscious one, much before Daṇḍin (close of 7th century A.D.) and Vāmana (c. A.D. 800), it was for these two writers to have given it a definite shape through their elaborate treatment of it in their respective works. Of these two theorists, again, it was Vāmana who exalted this concept to the status of a clear-cut theory and called it the soul of poetry. Supplying it for the first time with a definition and explaining it as a *peculiar* arrangement of words, Vāmana attributed this *peculiarity* to the cultivation of certain excellences which bring about an aesthetic charm in a poetic composition, to be further embellished by the judicious employment of poetic figures. His concept of the poetic excellences which form the quintessence of his *rīti* gave a new dimension, on one hand, to its verbal and ideal aspects and, on the other hand, to the subjective and the objective traits it represents in its total appeal and application. Besides, his exposition of these excellences formed a definite and a conclusive basis for the conception of the three paths of diction, which commended more or less a universal recognition throughout the history of the aesthetic studies in Sanskrit.

The present paper proposes to study the concept of *rīti*, assuming the form of a well-defined theory in Vāmana with a detailed reference to its basic ingredients and various aspects and different forms and categories set out in his work. Taken in conjunction with the present writer's articles on the concept of *mārga* in Daṇḍin and Kuntaka, read on earlier occasions, the present paper aims at attempting to view the whole concept of *rīti* in its proper historical perspective.

CS$_{(A)}$—15 NUMBER OF RASAS : A NEW APPROACH

MANJULA GUPTA, ROHATAK

There is no consensus about the number of Rasas. While some maintain that Bharata recognised eight Rasas only, in the opinion of others he recognised nine Rasas. But there is no authenticity. It seems that Bharata recognised eight Rasas only. Kālidāsa has also mentioned eight Rasas and Daṇḍin, too, has mentioned eight Rasas.

But it is evident that about the time of Abhinavagupta scholars had doubts about this fixed number of eight. It was regarded as traditional. Traces of it are found in the Abhinavabhāratī of Abhinavagupta. Bhatta Lollaṭa challenged this number. The necessity of recognising other Rasas was also felt. Abhinavagupta, himself, has accepted nine rasas. Dhanañjaya and Dhanika have also limited the number of rasas to eight only in the sphere of drama, though in discarding the other Rasas mention of those other rasas is found which must have been propounded by others. Rudraṭa and Udbhaṭa did not accept this number of eight. The number was increased to nine, ten, eleven, twelve; even it was held that any emotion could be a Rasa.

While the number of rasas was increased, there were efforts being made on the part of scholars to reduce it to one only and to bring a synthesis. In bringing the synthesis one Rasa was held as dominant and the others were regarded to be its shades only on the empirical level.

This limiting of rasas to number eight or nine is just traditional. Any dominant emotion can be developed into a rasa with the combination of its constituents like Vibhāva, Anubhāva and Vyabhicārins. Rasa is a single feeling, a feeling of mixed happiness. Other rasas are just the shades of that feeling depending upon their determinants etc. for their arousal. So the number comes to one feeling of single bliss, obliterating every other consideration. But if eight permanent feelings can be regarded as rasas, then there is no denying the fact that there can be other rasas too; why they should be restricted to eight only.

CS$_{(A)}$—16 नाट्यशास्त्रियों के अर्थप्रकृति सम्बन्धी विचार

संगीता गुप्ता, वनस्थली

नाट्य के तीन तत्त्वों (इतिवृत्त, नेता, रस) में इतिवृत्त नाट्य का शरीर कहा गया है। जिसका विस्तार अर्थप्रकृतियों के माध्यम से होता है। कुछ विद्वानों ने अर्थप्रकृतियों को 'फलहेतव:' फहा तो अन्य ने कथा शरीर का उपादान कारण कहा। आचार्य भरत ने सर्व प्रथम पांच अर्थप्रकृतियों—वीज, बिन्दु, पताका, प्रकरी और कार्य का लक्षण वताया। घनंजय ने भरत मुनि में आस्था रखते हुए भी कुछ परिवर्तन के साथ अर्थप्रकृतियों पर विचार किया। परवर्ती नाट्यशास्त्रियों में से कुछ भरत मुनि से

और कुछ धनंजय से प्रभावित हैं। प्रस्तुत शोध पत्र का विषय इन्हीं अर्थप्रकृतियों के विषय में नाट्यशास्त्रियों के विवेचन की तुलना व समीक्षा है।

CS$_{(A)}$—17 ANANGA LEKHA

S. JAGADISAN, MADURAI

Rhetoricians, it seems, have so for not taken 'Ananga Lekha' or 'Love Letter' as one of the means for the development or the inducement of love. Ancient Alaṁkārikas also did not make any reference to such letters. But there had been, even from the very ancient time, in the literary history of our country, the practice of writing love letters, by the lovers to convey their longings towards their companions. Could this also be counted as an auxiliary means for the inducement of Sṛiṅgāra? The present paper traces the origin of 'Anaṅga Lekha', its further development in the literary history and also its place in the development of mutual love.

CS$_{(A)}$—18 EXAMINATION OF THE DEFINITION OF UTPREKṢA

SACALA JENA, PUNE

Utprekṣā is one of the most prominent Alaṁkāra, which we frequently come across in the vast field of Sanskrit literature right from the Ṛgveda. It is a figure of speech based on similitude and is next to Upamā only. It is very popular with the Sanskrit poets. Bharata, the author of the Nāṭyaśāstra, does not mention the name of Utprekṣā in the list of Alaṁkāras given by him. The earliest mention of this Alaṁkāra is found in the Kāvyālaṁkāra of Bhāmaha (7th c. A.D.). From Bhāmaha to Jagannātha Paṇḍita, and even later than him, almost every writer on Alaṁkāra śāstra has given the definition and the divisions of Utprekṣā in his work. It is proposed in this small paper to discuss all the available definitions of Utprekṣā chronologically and to arrive at the exact nature of this figure of speech and to find out its essentials. It is also proposed to study the divisions and the sub-divisions of Utprekṣā given by different writers.

CS$_{(A)}$—19 महाकविश्रीहर्षस्यापाणिनीयः प्रयोगः

देवनारायण झा, दरभंगा

महाकवि-श्रीहर्षस्य महाकाव्ये नैषधीयचरिते यत्र व्याकरणविषयकं वैशिष्ट्यं देदीप्यते तत्र कुत्रचित् स्थले अपाणिनीयप्रयोगोऽपि चकास्ति। तथा हि–

हंसं तनौ सन्निहितं चरन्तं,
मुनेर्मनोवृत्तिरिव स्विकायाम्। नै० च. ३।८

अस्मिन् पद्ये "स्विकायाम्" अयं प्रयोगः श्रीहर्षस्य अवैयाकरणत्वं द्योतयति। यतोहि स्व शव्दस्य चत्वारोऽर्थाः भवन्ति। "स्वोज्ञातावात्मनि स्वं त्रिष्वात्मीये, स्वोऽस्त्रियां धने" अमरकोश – र-काण्ड। "स्वः स्यात् पुंस्यात्मनि ज्ञातौ त्रिष्वात्मीयेऽस्त्रियांधेन" इति मेदिनी कोशः। अत्रास्विका इत्यस्मिन् प्रयोगे "भस्यैषा जाज्ञाद्वा स्वानञ्पूर्वाणामपि" (पा० ७।३।४७) इत्यनेन सूत्रेण पाक्षिके इत्वे स्विका, स्वका इत्यनयोः सिद्धिर्भवति। इति केचन आहुः। नित्यमेवेत्त्वम् इति अपरे। अकच् प्रत्यस्यात्यन्त स्वार्थिक प्रत्ययस्य अनपवादत्वेनात्मीयार्थे स्वशब्दस्य सर्वनामत्वात् "सर्वनाम्नः स्याड्ढ्रस्वश्च" (पा० ७।३।११४) इति सूत्रेण स्याडागम प्रवृत्तौ सत्यां स्विकस्याम् – इति प्रयोगो भविष्यति। इति नव्याः साङ्गिरन्ते। वस्तुतस्त्वपि प्रयोगोऽयमपाणिनीय एवेति। अस्य विस्तृतं रूपमग्रे वक्ष्यामः।

CS$_{(A)}$—20 समासे खलु भिन्नैव शक्ति : पंकज़ शब्दवत्

गिरिधर प्रफुल्ल, झा. छपरा

वैयाकरण सम्प्रदाय में समास शक्ति का सिद्धान्त प्रचलित है। महा वैयाकरण आचार्य कौण्डभट्टने वैयाकरण भूषणसार नामक ग्रन्थ में कहा है कि – जिस तरह पंकज शब्द में अवयव शक्ति के अतिरिक्त शक्ति मान्य होती है, उसी तरह समस्त पद में भी अवयव शक्ति से अतिरिक्त समुदाय शक्ति माननी चाहिए। इस पर मैंने अपने निवन्ध में सविस्तार पूर्वक विचार किया है। व्यपेक्षावादियों —मीमांसकों, दार्शनिकों आदि के भी मतों को उपस्थापित कर उसका समीक्षण प्रस्तुत किया है।

CS$_{(A)}$—21 रीति–समीक्षा

कृष्णचन्द्र झा, दरभंगा

भारतीय काव्यशास्त्र में रीति का विकास एक स्वतन्त्र प्रस्थान के रूप में हुआ। उस प्रस्थान की मूल मान्यता है कि रीति काव्य की आत्मा है। दूसरे सम्प्रदाय यथा रस, ध्वनि आदि के आचार्यों ने रीति को काव्य का बाह्य घटक माना है, वे उसे काव्य की आत्मा स्वीकार करना नहीं चाहते।

रस-ध्वनि प्रस्थान में जब काव्य के सम्पूर्ण व्यक्तित्व की कल्पना की गई तब विभिन्न काव्य तत्त्वों का स्थान-निर्धारण मानव-व्यक्तित्व की तरह शरीर और आत्मा आदि के रूप में किया गया। रीति को विभिन्न अवयवों का संघटन माना गया। काव्य की पद-संघटना मानव शरीर की अंग संघटना की तरह ही बाह्य सौन्दर्य का साधक स्वीकृत हुई। अतएव भारतीय साहित्यशास्त्र में रीति धारणा के विकास का अध्ययन तथा रीति के सम्बन्ध में विभिन्न प्रस्थान के आचार्यों की मान्यताओं का परीक्षण अभीष्ट है।

CS$_{(A)}$—22 नागेशसम्मता शक्तिः

कृष्णानन्द झा, दरभंगा

यश्चरीकर्ति, बरीभर्ति, सञ्जरीहर्ति च लीलये दमखण्ड ब्रह्मण्डभाण्डमण्डलन्तस्याकारणकरुणा परायणस्य भगवतो नारायणस्य निखिलजगज्जननी मायेव, जायेव सदाशिवस्य, सकल प्रपञ्च सञ्चालिका प्रकृति-

रिव वा विधातु: शब्दब्रह्मण: काचन शक्ति: श्रुतिस्मृतिसम्मता शाब्दिक शिरोमणिभिरङ्गीक्रियते। सा च शक्ति: शब्दब्रह्माभिन्नापि भिन्नेव प्रतीयमाना एकस्यापि शब्द ब्रह्मणोऽनेकत्वेन प्रतीतौ साधिका भवति। यदाह तत्रभवान् भर्तुहरि :

एकमेव यदाम्नातं भिन्नं शक्तिव्यपाश्रयात्।
अपृथक्त्वेऽपि शक्तिभ्य: पृथक्त्वेनेव वर्तंते।।

यदि नामेयं शक्तिर्न स्वीक्रियेत, श्रुतिविषयीभूतमात्रेण सर्वेणापि पदेन सर्वेषां सर्वदा सर्वार्थबोध: स्यादतस्तद्धर्मावच्छिन्नविषयक शाब्दबुद्धित्वावच्छिन्नम्प्रति तद्धर्माविच्छिन्न निरूपित वृत्तिविशिष्टज्ञानं हेतुरिति कार्यकारणभावो व्यवस्थाप्यते।

तत्र वृत्तेर्मतभेदेनानेकभेदाया: शक्तिर्नाम सर्वसम्मतो भेद:। ततवरूपनिरूपण प्रसङ्गे तस्या ईश्वरेच्छारूपत्वमिच्छारूपत्वं वार्तांकिका मेनिरे। शाब्दिकेषु प्राचीनास्तामनादि योग्यता रूपाङ्गीचक्रु:।

नागेशस्तु युक्तिभिस्तस्या वाच्यवाचकभावरूपत्वं व्यवस्थापयामास। एषैवात्र निवन्धे निरूपितस्य विषयस्य संक्षिप्ता सरणि:।

CS$_{(A)}$—23 भट्टिकाव्ये स्त्रीप्रत्ययसम्बन्धिवैशिष्ट्यम्

सतीशचन्द्र झा, मुजफ्फरपुर

शब्दार्थयो: सहभावात्मकस्य साहित्यस्य निर्मितिहेतवे यथा काव्यशास्त्रीयनियमानां परिपालनस्य अनिवार्यता तथैव शब्दानां साधुत्वस्य असाधुत्वस्य च परिज्ञापकानां व्याकरणनियमानां सम्यगनुपालनस्यापि अपरिहार्यता। आचार्यदण्डिमते व्याकरणनियमानुसारिण: शब्दा: कामदोहका: भवन्ति किन्तु व्याकरणपथविमुखा: शब्दा: सर्वथा दोषाधायका: अथ च प्रयोक्तु: योगक्षेमविमुखा: तिष्ठन्ति। एवञ्च शब्दार्थोभयात्मकस्य काव्यस्य कृते व्याकरणज्ञानमतीव आवश्यकम्। इत्येव अभिलक्ष्य कतिपयै: महाकविभि: स्वकाव्यप्रणयनं कृतं यत: सरससुकुमारमाध्यमेन व्याकरणज्ञानं प्राप्तुं शक्यं भवेत्। अत्र भट्टिकवे: भट्टिकाव्यमन्यतमम्। इदञ्च व्याकरणशास्त्रस्य साङ्गोपाङ्गनियमविवेचकं महाकाव्यम्। एवं प्रतीयते यत भगवत: पाणिने: अष्टाध्यायी पुरत: समुपस्थाप्य काव्यमिदं प्रणीतं यस्य विभिन्नप्रयोगमाश्रित्य परवर्तिभि: वैयाकरणै: स्वग्रन्थेषु लक्ष्याणां विवेचनमुपस्थापितम्। भट्टिकाव्ये व्याकरणसम्बन्धिविभिन्नप्रत्ययानो, संज्ञापरिभाषादीनाञ्च विश्लेषणं लक्ष्यते। अत्रास्माभि:स्त्रीप्रत्यय विषये भट्टिकाव्यस्य नवीनदृष्टि: समालोचयिष्यते। निवन्धेऽस्मिन् कतिपयानामेवंविधानां प्रचलिताप्रचलितोदाहरणानामुपस्थापनं संक्षिप्तरूपेण विधास्यते येन काव्यस्यास्य स्त्रीप्रत्ययसम्बन्धिव्याकरणवैशिष्ट्यं स्पष्टीभवेत्। कामार्थयशस्करीषु, स्रग्विणी वावृत्यमाना, माङ्गलिक्य:; पद्मिनी, कर्णजाहविलोचना, पतीयन्ती, दिविष्ठा, पतिघ्नी, उपशायिका, उसजठरमुखीभि:, उपसंहृताक्षी, हृल्लेखकरी, अग्नायी, इन्द्राणी, रुद्राणी, पूतक्रतायी, तनु:, रोहिणी प्रभृतय: शब्दा: अत्र निबन्धे समुपस्थापिता: येषां सिद्धये स्त्रीप्रत्ययजनितप्रत्ययानां निर्देश: कृत:। विवेचनेनानेन स्पष्टत: परिज्ञायते यत् वामनजयादित्यरामचन्द्रभट्टोजिदीक्षितप्रभृतय: वैयाकरणा: स्त्रीप्रत्ययसम्वन्धिस्वकीयविवेचने प्रयोगदृष्ट्या भट्टिकाव्यस्य आधमर्ण्यं प्राप्ता: तथा एतस्य नवीनदृष्ट्या प्रभाविता: वर्तन्ते।

CS$_{(A)}$—25 निर्दृष्टं काव्यलक्षणम्

विद्यानाथ झा, दरभंगा

नाविदितमेतत् कैश्चिदपि विद्वद्वरैर्यदत्र साहित्यजगति सर्वेऽप्यलङ्कारकाराः काव्यस्य लक्षणं स्व-स्व मतानुसारं प्रदत्तवन्तो गुणैकपक्षपातिनां साहित्यरसिकानां समक्षम्। काव्यलक्षणकाराणां द्वौ सम्प्रदायौ स्त :

(१) शब्दार्थयुगलं काव्यमिति प्रतिपादकसम्प्रदायः,
(२) शब्दमात्रमेव काव्यमिति प्रवर्त्तकसम्प्रदायश्च।

(१) तत्र प्रथमसम्प्रदाये भामह-रुद्रट-वामन-कुन्तक-वाग्भट-हेमचन्द्र-विद्यानाथ-विद्याधर-मम्मट प्रभृतिभिराचार्यैस्तु निर्दष्टं गुणालङ्कारसमन्वितञ्च काव्यमिति प्रतिपादयाञ्चक्रे।

(२) अपरसम्प्रदायप्रवर्तकाग्निपुराणकार-दण्डि-जयदेव पण्डितराजजगन्नाथ-प्रभृतिभिराचार्यैस्तु रमणीयेष्टार्थप्रतिपादकस्य शब्दस्यैव काव्यत्वमङ्गीचक्रे।

अत्रेदमनुसन्धेयम् –

ननु सर्वेऽप्यालङ्कारिकाः स्व-स्वमतमुपस्थाप्य काव्यलक्षणं समृद्धयामासुः। महामहिममम्मटभट्टादिभिर्यदुक्तम् "अदोषौ-सगुणौ सालङ्कारौ काव्यमिति" तदेवास्मभ्यमपि रोचते। काव्यशव्यस्योद्देश्यता शब्दार्थयोरेव न तु शब्दमात्रे। दोषाभावगुणालङ्काराणां शब्दार्थयोर्विशेषणतयैव लक्षणे समावेशः। कविसंरम्भगोचरत्वं न केवलं शब्दे अपितु अर्थेऽपि तद्भवत्येव। लोकोत्तर वर्णनानिपुणकविकर्मताया उभयत्राप्यविशेषत्वम्। तत्र शब्दे कव्युच्चारणकर्मतायाः, अर्थे च कविसमवेत-रस-बोधोपयिक-सामग्रीसंघटनाविषयकज्ञान कर्मताया विद्यमानत्वादुभयत्र कविकर्मत्वं निर्बाधमेव। कविकर्तृक-रसविषयक-ज्ञानोपयिक सामग्रीसंघटन-विषयक ज्ञान-विषयत्वं शब्दार्थयोर्वर्त्तते, अतः काव्यं शब्दार्थोभयनिष्ठमेव !

शब्दस्य व्यञ्जकत्वे अर्थस्य, अर्थस्य व्यञ्जकत्वे शब्दस्य सहकारित्वेन उभमोरेव वस्तुतो व्यञ्जकत्वम्। अतएव

"शब्दप्रमाणवेद्योऽर्थो व्यनक्त्यर्थान्तरं यतः।
अर्थस्य व्यञ्जकत्वे तच्छब्दस्य सहकारिता॥
अर्थोऽपि व्यञ्जकस्तत्र सहकारितया मतः।"

इति मम्मटेन,

"शब्दवोध्यो व्यनक्त्यर्थः शब्दोऽप्यर्थान्तराश्रयः।
एकस्य व्यञ्जकत्वे तदन्यस्य सहकारिता॥"

इति विश्वनाथेनापि प्रतिपादितम्।

महाकवि-कालिदास-भारवि-माघादिभिरपि शब्दार्थयुगलस्यैव काव्यस्य समर्थनं विहितम्। इति शम्॥

CS$_{(A)}$—26 'नारायणीयम्' काव्य में दोष निरुपण

जोहरीलाल, दिल्ली

काव्य-शास्त्रीय ग्रन्थों में जहाँ काव्य के उत्कर्ष–विद्यायक तत्त्वों (गुण, अलंकार, रसादि) का वर्णन किया गया है, वहाँ रसापकर्षक अथवा काव्यानन्द के विघातक तत्त्वों (काव्य-दोषों) का भी विवेचन प्रस्तुत किया गया है। आचार्य भरतमुनि से लेकर पंडितराज जगन्नाथ तक लगभग सभी आचार्यों नं दोषों का किसी-न-किसी रूप में निरूपण किया है।

नारायणीयम् काव्य में विवेचित दोष इन्हीं काव्य-शास्त्रियों के सिद्धान्तों एवं मान्यताओं के आधार पर प्रस्तुत किए गए हैं। नारायणीयम् काव्य भक्ति-रस प्रधान काव्य है। नारायणभट्टतिरि ने इस स्तोत्र काव्य की रचना कर भक्ति रस की स्थापना भी की है।

प्रस्तुत काव्य में जिन दोषों का निरूपण यहाँ किया है, वे दोष नीरक्षीर विवेकी आलोचक के रूप में उपलब्ध हुए हैं अन्यथा इस काव्य में दोषों की उद्भावना 'न' के समान है। जो दोष इस स्तोत्र काव्य में प्राप्त हुए हैं वे इस प्रकार हैं–श्रुतिकटु, च्युत संस्कृति, अप्रयुक्त, असमर्थ, निरर्थक, ग्राम्य, क्लिष्ट, न्यूनपदता, प्रसिद्धिविरुद्धता, निहतार्थ, अवाचक और अपुष्ट आदि।

CS$_{(A)}$—27 कतिपयानाम् उच्चारविशेषाणां विमर्शः

(अ–ऋ–लृ–र–ह विसर्ग विषये)

के. रा. जोशी, नागपुरम्

लौकिकसंस्कृते अकारस्य उच्चारणं सुप्रसिद्धम्। वैदिकाः तु हकारं द्विधा उच्चारयन्ति। एकदा पादमध्ये ह्रस्वाकारम् 'अ'-इति, पादान्ते तु दीर्घाकारम् आसदृशम्। यथा सत्यं वदा, धर्मचरा इत्यादि सदृशम्। एवमेव ऋकार-लृकारोच्चारणेऽपि संस्कृतज्ञानां पद्धतिर्नैकविधा। एवमेव मूर्धन्यरकार-कण्ठ्य-हकारयोः उच्चारणेऽपि तादृश्येव स्थितिः। निसर्गोच्यारणे अनुभूयमानेने वैचित्र्येण विसर्गोच्चारणं वस्तुतः कीदृशम् इति निश्चयेन वक्तुं न शक्यते। यतो हि 'रामः, देवाः, हरिः, भानुः (लक्ष्मीः) वधूः, श्रीपतेः, गोः, गौः' इत्यादिषु विसर्गोच्चारणं भिन्नं विविधं च भासते। अस्मिन् निबन्धे पूर्वोक्तानाम् उच्चारे अनुभूयमानं वैचित्र्यं विमृस्य तेषाम् उच्चारभेदे कारणानि, तद्विषया च उपपति; उपनिबद्धा तिष्ठति !

CS$_{(A)}$—28 लक्षणाभेदविषये आचार्याणां मतानि

ठाकुरदत्त जोशी, जोधपुर

मुख्यार्थसम्बन्धेनामुख्यार्थप्रतिपादकः शब्दव्यापारो लक्षणा इति निगद्यते। अस्या लक्षणायाः शास्त्रनिवहेषु उपचारारोपितक्रियागुणवृत्तिभक्त्यारोपादीनि नाना नामानि दृष्टिपथमायान्ति। सर्वप्रथमं मम्मटेनैव लक्षणाया भेदा व्यवस्थितरूपेण विभाजिता इति सुप्रथितमेव। लक्षणाभेदा विद्वद्ग्रन्थेषु विस्तारदृष्ट्या आकुञ्चनदृष्ट्या च निःसीमानं गाहन्ते। यतो रसप्रदीपकर्ता प्रभाकरभट्टस्तथैव यशवन्तयशोभूषणस्यानुवादक आसोपारामकर्णौ लक्षणाया द्वावेवभेदावुररीचक्रतुः। विस्तारवादे विश्वनाथस्य स्थानं मूर्घन्यमस्ति। यतो हि अशीतिभेदा उररीकृतास्तेन।

अनेके आचार्या रूढिलक्षणाया भेदानां विषये बद्धादरास्सन्ति। द्विसंख्यासमारभ्य अष्टसंख्यापर्यन्तं भेदास्तस्याः प्रकल्पिताः। रूढिलक्षणायाः सर्वप्रथमं षड्विधत्वं स्वीकृत्य जयदेवेन रूढिविस्तारक्षेत्रे नवा दृष्टिः प्रदत्ता। चण्डीदासेनास्याश्चातुर्विध्यं समर्थितम्। विश्वनाथोऽष्टौ भेदान् परिगणय्य जयदेवमप्यतिशेते। अप्पयदीक्षितराजचूडामण्यादयः द्वैविध्यम्, गोकुलनाथोपाध्यायस्त्रैविध्यम्, अच्युतरायश्चातुर्विध्यं रूढायाः स्वीचकार।

वस्तुतो मम्मटप्रभृतिभिराचार्यैरस्या भेदा नैव कृताः। प्रयोजनवत्या गौण्या अपि विश्वनाथ महेश्वर न्यायालंकार-नागेशादिभिरुपादानलक्षणालक्षणाभेदौ यौ कृतौ तावप्यतिरञ्जितावेव। प्रयोजनवत्याः गूढागूढरूपाभ्यां विभाजनं समीचीनमेव। धर्मधर्मिगतत्वेन पदवाक्यगतत्वेन च काल्पनिकं विभाजनं भेदोपबृंहणे अवश्यमेव साहाय्यं कर्तुं क्षमं, किन्तु चमत्कारस्याभाव एव तत्र परिलक्ष्यते।

अष्टमशताब्दिपर्यन्तं लक्षणाभेदविषयिकी चर्चा नैव सम्प्राप्यते। पतञ्जलिना प्रयोजकसम्बन्धानां चर्चा कृता। वामनोऽमुख्यशब्दं निरूढगौणलाक्षणिकनामभिस्त्रिधा विभक्तवान्। आनन्दवर्धनेनापि उपचारो गुणवृत्तिर्वा, निरूढाप्रयोजनवतीभ्यां द्विधा विभाजिता। मुकुलभट्टोऽभिधाया दशभेदानां विवेचनसन्दर्भे षड्विधाया लक्षणाया अन्तर्भावाभिधावृत्तिमातृकायां बहुप्रयतितवान्। मम्मटाङ्गीकृतषड्विधत्वविषये टीकाकाराः अनेके आलङ्कारिकाश्च एकमत्यं बिभ्रति। शुद्धाया भेदानां विन्यासविषये विसंवादो भवतु नाम किन्तु षड्विधत्वविधत्वे न विवादः।

CS$_{(A)}$—29 पाणि-निनिकाये ध्रुवापायपदार्थविमर्शः

कमलेशकुमार, अहमदाबाद

पाणिनीयव्याकरणे अपादानकारकसंज्ञाविधायके "ध्रुवमपायेऽपादानम्" (अष्टा. १, ४, २३) इत्यस्मिन् सूत्रे किं नाम ध्रुवत्वम्? किं च अपायत्वम्? इति प्रश्ने पाणिनिनिकाये भाष्यकार–भर्तृहरि–काशिकाकृद्–कैयट–भट्टोजि–नागेश इत्यादिभिः विस्तरतो मन्त्रितम्।

अत्र हि ध्रुवापायपोरर्थस्य (मूलार्थस्य) विषये, समेषामाचार्याणां मतैक्यम्, आहोस्वित् मतानां भिन्नत्वम्? मूलार्थः विकसितः संकुचितः या। प्राचीनान् अर्वाचीना; केवलम् अनुसरन्ति आहोस्वित् स्वोपज्ञतमपि नवीनं मतं प्रदर्शयन्ति? इत्यादिकमत्र निबन्धे विस्तरतो विवेचितम् इति दिक्॥

CS$_{(A)}$—30 नाट्य में वीथी का स्वरूप

मुहम्मद इसराइल खाँ, गाजियाबाद

प्रकृत शोध-निबन्ध में वीथी के स्वरूप को स्पष्ट करने का प्रयास किया गया है। आश्चर्य की बात यह है कि वीथी के वास्तविक स्वरूप को समझाने का प्रयास आचार्यों द्वारा नहीं किया गया है। इस वीथी को नाट्य में दो रूपों में प्रस्तुत किया गया है। कहीं तो इसे आमुख का अंग माना गया है तथा कहीं इसे नाट्य का एक स्वतंत्र भेद स्वीकार किया गया है। यह स्वतंत्र भेद कैसे बना, इस का सम्यक् समाधान प्रस्तुत नहीं किया गया है। प्रायः संस्कृत-भाषा में नट द्वारा किया गया वाचिक व्यापार भारती वृत्ति कहलाता है, जो प्ररोचना, वीथी, प्रहसन तथा आमुख चार अंगों से युक्त होता है। पुनः यह बताया गया है कि जो वीथी के अंग होते हैं, वे ही आमुख के भी अंग होते हैं। वीथी के अंग उद्घात्यक,

अवलगित, प्रपञ्च, त्रीगत, छल, वाक्केलि, अधिबल, गण्ड, अवस्यन्दित, नालिका, असत्प्रलाप, व्याहार तथा मृदव है। इन भेदों के स्वरूपों पर दृष्टिपात करने पर ज्ञात होता है कि इन से बहुतों की स्थिति आमुख में घटित नहीं होती है। इस के अनेक कारण तथा व्यवधान हैं।

दूसरी कठिनाई यह है कि वीथी एक एकांगी नाट्य आगे चल कर कैसे वन गया, इस का समाधान किसी ने प्रस्तुत नहीं किया है। घनञ्जय की प्रस्थापना अनुचित प्रतीत होती है, क्योंकि उन्होंने सर्वप्रथम भारती वृत्ति के चार अंग दिखाया है और उसी सन्दर्भ में आमुख के चार अंगों का वीथी के अंगों के साथ समन्वय प्रस्तुत किया है। उन्होंने आगे वीथी का लक्षण प्रस्तुत किया है। इस का तात्पर्य यह है कि नाट्य में आमुख यथावसार आदि में होगा और वीथी बाद में। इस प्रकार वीथी की प्रस्थापना में अनेक कठिनाइयाँ लक्षित होती हैं। प्रकृत लेख वीथी के स्वरूप को स्पष्ट करता है।

CS$_{(A)}$—31 AN INTERNAL CONTRADICTION IN PAṆINI

V. K. KSHIRSAGAR, BOMBAY

An attempt has been made in this small paper to point out a slight contradiction in the Paninian aphorisms. Regarding the coalescence of an anusvāra and the letters ś, ṣ, s, y, v, r, l and ḥ an attempt has been made here to show that the anusvāra can be suitably substituted by an ear-homogeneous nasal sound. In that case the sūtra Naśca 'apadāntasya jhali', P. VIII. 3.24 seems to be redundant. It was not possible even for a renowned commentator like Jñānendra Sarasvatī who wrote an erudite commentary called Tattvabodhinī on the Siddhānta Kaumudī, to defend Pāṇini in this matter. The Tattvabodhini tried to twist the whole issue. And finally some examples from the English language (like instance, construction etc.) have been introduced to sub-stantiate the point of view.

CS$_{(A)}$—32 CRITERIA FOR PṚTHAGALAṀKARATVAM

V. M. KULKARNI, BOMBAY

The word *alaṁkāra* is used in two different senses : one, wider or general, and the other, restricted or special. In its wider sense it means '*saundarya*' (poetic charm/aesthetic beauty) and in its restricted sense 'figure of speech'. It is not enough if one finds in an expression the presence of the technical features of a particular *alaṁkāra.* The expression must possess the primary and essential characteristic of '*saundarya*' to deserve the name *alaṁkāra*. Bharata speaks of four *alaṁkāras* only; Bhāmaha, the oldest representative of the *alaṁkāra-śāstra* tradition treats of 38 *alaṁkāras*; and Appayya Dīkṣita, the latest noteworthy representative, of 125 *alaṁkāras*. Daṇḍin (and Anandavardhana) had clearly perceived the infinitude of *alaṁkāras*. It is not, therefore, surprising that with the progress and development of *alaṁkāraśāstra* the number of *alaṁkāras* from Bharata's 4 went up to Appayya Dīkṣita's 125!

It deserves our notice, however, that simultaneously with this tendency to multiply the number of *alaṁkāras* there was in operation the counter-tendency of reducing the number of *alaṁkāras* by rejecting the claim of some so-called figures to the status of *alaṁkāra*. The beginning of this counter-tendency is noticed in Bhāmaha. The counter-tendency is seen, however, operating in full swing in the works of Kuntaka, Bhoja, Hemacandra, Śobhākara, Jayaratha (Vimarśinīkāra) and Jagannātha. The main grounds, advanced for rejecting the claim of a (so-called) figure of speech to the status of a separate, independent *alaṁkāra* are: 1. *Alāṁkārāntarabhāva*, 2. *Śobhāśūnyatā* 3. *alaṁkāryatā* 4. *Kaviprtibhānirvartitattvābhāva*, 5. *Vāstavatvam* or *Laukikārthamayatvam*.

On a closer study we find that these various grounds point ultimately to the lack of distinct and adequate *pratibhāvyāpāra* on the part of the poet.

CS$_{(A)}$—33 DESCRIPTION OF KISS IN SANSKRIT LITERATURE

V. K. HAMPIHOLI, KUMTA

Kiss is the key of love. It is a love-token as well as an essential part in coition. It expresses love; it exhibits affection and it carries to orgasm. It creates erotic feelings in the mind. It seems not only in the human beings but also in animals which are lower than man. Vātsyāyana has given more importance to it and gives a list of limbs which are fit to be kissed. The author of the paper has given ample of examples from literature which are pertaining to kiss.

According to poetic convention lips are always compared with honey or nectar. Hence a hero gets pleasure in kissing his beloved's lips under some pretext. Kiss makes the lovers emotional and kindles their passion. The paper exhibits sufficient illustrations to show that kiss makes ready a lover to internal coition.

Kiss is divided in many types by erotic writers. Kāmasūtra divides it in 19 types; Rati Rahasya in 14 types; Anaṅga Raṅga in 9 kinds; Pacñasāyaka in 6 types; According to Nagarasarvasva there are two types of kisses viz., kiss with sound and without sound. And again the later type of kiss is of 7 types. All these kinds of kiss have become useful to the poets at the time of description of amorous amusements. The paper shows some of examples relating to kiss. Author has shown the examples from Śiśupālavadha, Naiṣadhīyacarita, Amaruśataka, Kirātārjunīya, Campū Bhārata etc.

CS$_{(A)}$—34 RASA—ANALYSIS OF DAŚAVATARA-STOTRA

ARUN KUMAR MANDAL, SANTINIKETAN

While discussing the Daśāvatāra Stotra of Gītagovinda of Jayadeva, Pujārī Goswāmin considers ten Rasas of the same. This consideration differs from the opinion of Rāṇā Kumbha.

In this paper a modest attempt has been made to discuss this problem critically and the conclusion has been drawn as to all these rasas ultimately merge into Śāntarasa.

CS$_{(A)}$—35 वत्सराजकृत किरातार्जुनीयव्यायोग में निर्वहणसन्ध्यङ्गनिरूपण

श्रीमती मञ्जुला गिरधर, हरियाणा

आचार्यों ने नाटकों में सन्धियों तथा उनके अङ्गों का होना स्वीकार किया है। इन सन्धियों एवं उनके अङ्गों का नाट्यशास्त्रीय-ग्रन्थों में विस्तृत उल्लेख मिलता है। नाटकों में सन्धि योजना का विधान कथावस्तु के आवश्यक अंश को ग्रहण करने के लिए तथा अनावश्यक अंशों को छोड़ने के लिए किया जाता है। इन सन्धियों के प्रयोग से कथावस्तु सन्तुलित एवं सुश्लिष्ट होती है। आनन्दवर्धन एवं साहित्य-दर्पणकार विश्वनाथ रसाभिव्यक्ति के लिए सन्धि एवं उनके अङ्गों का होना आवश्यक मानते हैं। सन्धियों के सम्यक् निर्वाह के लिए नाटक में आधिकारिक एवं प्रासङ्गिक वृत्त, पञ्च अर्थप्रकृतियों तथा पञ्च कार्यावस्थाओं को भी सम्यक् योजना होनी चाहिए।

एक प्रयोजन से अन्वित कथांशों का अवान्तर सम्बन्ध होना ही सन्धि कहलाता है अर्थात् मुख्य प्रयोजन से सम्बन्ध रखने वाले कथा-भागों का दूसरे एक अवान्तर प्रयोजन के साथ सम्बन्ध होना ही सन्धि है। पांच अर्थ प्रकृतियों (फल सिद्धि के उपाय) का पांच कार्यावस्थाओं (फल को लक्ष्य करके किये गये कार्यव्यापार) के साथ योग होने से क्रमशः मुख, प्रतिमुख, गर्भ, विमर्श और उपसंहृति पांच सन्धियां बन जाती हैं। सन्धियों के अवान्तर विभागों को ही सन्ध्यङ्ग कहा गया है। नाट्य-शास्त्र-विदों ने इतिवृत्त के विकास के लिए सन्धि एवं उनके अङ्गों का होना आवश्यक माना है। जब किसी भी नाटक में पांच सन्धियों की योजना की जायेगी तब उसमें उनके अङ्कों की योजना का होना भी स्वाभाविक है। नाट्यशास्त्रीय ग्रन्थों में संध्यङ्गों की योजना के सम्बन्ध में स्पष्ट निर्देश हुआ है।

नाट्यशास्त्रीय ग्रन्थों में पांचों सन्धियों के चौसठ अङ्गों का उल्लेख अवश्य मिलता है किन्तु यह आवश्यक नहीं कि कवि अपने नाटक में इन सभी का प्रयोग करने के लिए बाध्य हो। वह उनके प्रयोग करने में स्वतन्त्र है। नाटक का इतिवृत्त छोटा होने पर कवि कुछ अंगों को छोड़ सकता है। सन्धियों के अङ्गों का क्रम निश्चित है। कथावस्तु के विकास को दृष्टिगत रखकर कवि उनके क्रम में परिवर्तन कर सकता है। नाटक में सन्धियों का अपना निश्चित क्षेत्र होता है और उसी क्षेत्र में सन्धि के अंग सन्निविष्ट रहते हैं किन्तु रस की प्रधानता होने के कारण आवश्यकता के अनुसार किसी सन्धि के अङ्गों का दूसरी सन्धि के क्षेत्र में भी सन्निवेश किया जा सकता है।

महाकवि वत्सराज विरचित 'किरातार्जुनीय-व्यायोग' में व्यायोगरूपक के अनुरूप ही बीज, बिन्दु एवं कार्य नामक अर्थपकृतियों तथा प्रारम्भ, प्रयत्न एवं फलागम नामक कार्यावस्थाओं के मेल से बनने वाली क्रमशः मुख, प्रतिमुख एवं निर्वहण सन्धियों का यथास्थान समावेश किया है। प्रस्तुत लेख में 'किरातार्जुनीय-व्यायोग' में प्रयुक्त निर्वहण सन्धि तथा उसके अंगों का विवेचन करने का प्रयास किया गया है। निर्वहण सन्धि के चौदह अङ्गों में से अधिकांश का समावेश प्रस्तुत रूपक में हुआ है। जिनका उल्लेख दशरूपक में वर्णित निर्वहण-सन्ध्यङ्गों के क्रम के अनुसार किया जायेगा।

CS$_{(A)}$—36 VARIANTS FROM MALATĪ—MĀDHAVA AND MAMMAṬA

P. K. MANKAD

This paper attempts to bring into light some variants from Bhavabhūti's Mālati-Mādhava as seen in the works of Alaṁkāraśāstra such as Mammaṭa's Kāvyaprakāśa and some of its commentaries. The importance of alaṁkāra works as research tools in the fixation of variants has been sadly overlooked. A critical examination of such research tools may prove to be an important land-mark in the field of text-criticism.

CS$_{(A)}$—37 ĀMREḌITA OR REPETITION AND ITS RELATION TO PUNARUKTA AS A GUṆA

S. MEERA, MADRAS

The principle of Āmreḍita or doubling and repetition in grammar functions in the formation of intensive, desiderative and denominative roots, to render an upasarga karmapravacanīya, in the formation of compounds, adjectival epithets, in onomatopoeic imitative usage, to denote division into groups, in vīpsā or repetitive action, double negatives, in actions of constant duration ābhīkṣṇya and in emotional contexts like *garhā asūyā kopa, bhartṣana, ābādhā, sambhrama* and *lajjā*. At times vīpsā renders just the opposite sense—paṭupaṭuh. The dvirukta-prakaraṇa of Siddhānta—kaumudi deals with vīpsā at length. See Pāṇini Sūtras—1.1.39; 1.4.90; 1.4.93;—2.1.7; 2.2.6; 2.2.27; 2.2.36; 2.3.1; 2.3.29;—3.1.134; 3.4.5; 3.4.22; 3.4.24; 3.4.56;—5.4.43; 5.4.57; 5.4.77;—6.1.13; 6.1.98;—99 vārtika 4697;—8-1.2; 8.1.4-5; 8.1.7-12; 8.1.14-15; 8.1.27; 8.1.57; 8.2.2; 8.2.103; sutra no. 8215; 8.3.12; 8.3.48 and 8.4.48. The Siddhānta-kaumudi and Bālamanoramā on these sutras elucidate their application. The purpose of the paper is to relate this grammatical concept of āmreḍita to the term punarukta of rhetorics. This grammatical principle is relevant while viewing punarukta as a positive merit and as a well-sanctioned principle for effectuating good poetry since āmreḍita is used for subtle nuances of meaning negation, emotional effects and contrast as well. As is clear from the anitya concept of doṣa seen in Bhāmaha (I.54.55) Daṇḍin, Rudraṭa and Ānandavardhana (ii. 11) only artha-paunaruktya (ekārtha doṣa) is condemned. Śabda paunaruktya is a merit and śleṣas, anuprāsas and yamakas are often treated under punarukti. Some alaṁkāras like ananvaya, āvṛtti, virodha, lātānuprāsa, and yathāsaṅkhya use punarukti effectively. Moreover as Bhāmaha (IV. 4) Rudraṭa (6.29) and Daṇḍin (II 137) say, if repetition is due to bhaya, śoka, harṣa, asūyā, vismaya, stuti nindā, āvega or anukampā it is legitimate and a merit. Verses in Mallikā-māruta, an eg. cited for viśeṣa in Alaṁkāra sarvasva, egs for ananvaya and sancāribhāva amarṣa by Jagannātha Paṇḍita in Rasa-gangādhara, illustrate how punarukta can be utilised to the maximum extent in poetry to enhance the impact of rasa.

CS$_{(A)}$—38 EARLY EXPERIMENT OF APPLYING PHILOSOPHY TO SANSKRIT PADYA-KAVYAS AND ITS DEVELOPMENT TO A COMPLETE TECHNIQUE

ARUNA RANJAN MISHRA, PUNE

Sanskrit poetry got interlaced with Philosophy when our Purāṇas and lakṣaṇa-granthas declared it as an easily accessible avenue to salvation. Fusion of religion and Philosophy in ancient times also brought Philosophy into literature. The poets of different religions carried their religious philosophies into poetry. When gradually Indian tradition expected from a poet the mastery over general principles of all sciences, philosophy, along with many other lines of learning, was started to be experimented in literature. This experimentation, later, developed into a technique of adorning poetry with higher thoughts and pedantic expositions.

In Sanskrit padya-kāvyas, this technique was apparently in vouge in the period extending from the first century B.C. to the thirteenth century A.D. Four prominent poets of this period, i.e. Aśvaghoṣa, Kālidāsa, Māgha and Śrīharṣa, are the main staple-feeders of this technique in padya-kāvyas. While the first two poets experimented the use of philosophy in padya-kāvyas, the last two deliberately used it as a technique.

It is found that when the application of philosophy was spontaneous, rare and not made in order to show, forcefully, the poet's pedanticity, it gave amusement to the readers and soured no aesthetic aste. But the moment it was very seriously regarded as an indispensable technique of proving wide learning, it failed to give due consideration to the sentiments in a poetry and gave a prosaic tinge to the kāvyas making them tedious for the readers.

However, the main arena of this technique is found to be poetry or padya-kāvyas and not prose or gadya-kāvyas of Sanskrit literature.

CS$_{(A)}$—36 काव्यात्मा के औचित्य का विवेचन

नारायण मिश्रा, सीतापुर

काव्य के प्रमुख तत्त्व अथवा काव्यात्मा सम्बन्धी विचार रस, अलंकार, रीति, ध्वनि और वक्रोक्ति की परिधि में परिभ्रमण करता रहा है। परिणामतः संस्कृत काव्यशास्त्र में ये पाँच 'सम्प्रदाय' माने जाने लगे। मेरी दृष्टि में लक्षण और लक्ष्य ग्रन्थों के आलोडन से ऐसा प्रतीत होता है कि इनमें से किसी भी तत्त्व को काव्य की आत्मा स्वीकार करना उचित नहीं है। काव्य के विशेष उपकारी तत्त्व के रूप में भले ही किसी को मान लिया जाय। अपने पक्ष के प्रतिपादन के लिय अनुभूति को विशेष रूप से आधार मानते हुये भी काव्य सिद्धान्तों की सर्वथा उपेक्षा नहीं की है। इस सन्दर्भ में मुख्यतः निम्न बातें विचारणीय हैं।

जिस प्रकार लोक में पार्थिव शरीर से भिन्न चैतन्य आत्म-तत्त्व की सत्ता मानी जाती है, जिसके बिना शरीर अकिंचित्कर है, उसी प्रकार काव्य में ऐसा कोई तत्त्व नहीं है, जिसके बिना काव्यत्व का सर्वथा अभाव माना जा सके। यदि ऐसा कोई तत्त्व हो सकता है, तो वह केवल 'अर्थ'। लोक में आत्मा के स्वरूप और तत्त्व के विषय में विवाद हो सकता है, परन्तु चैतन्य के अभाव में शरीर की निश्चेष्टता और व्यर्थता के विषय में कोई विवाद नहीं है। जब कि काव्यात्मा रूप में काव्याचार्यों द्वारा स्वीकृत किसी भी तत्त्व के अभाव में भी काव्य का अस्तित्व अक्षुण्ण रहता है। ध्वनि और अलंकार रहित काव्य का अस्तित्व मम्मट ने माना है। रस के अभाव में रसाभास की स्थिति मानी जाती है। वक्रोक्ति तो एक प्रकार का अलंकार ही है। रीति भी पदसंघटना मात्र के अतिरिक्त कुछ नहीं। यह दूसरी बात है कि वामन ने दस गुणों से समन्वित रीति की कल्पना करके उसे विशेष महत्ता प्रदान की है।

अधिकांश काव्याचार्यों ने काव्यतत्त्व को काव्य की आत्मा मानने के लिये उसके अभीष्ट कलेवर को बढ़ा-चढ़ाकर परिभाषित कर दिया है। उदाहरणार्थ वामन ने रीति के अन्तर्गत दस गुणों के माध्यम से सभी काव्य तत्त्वों को समाहित कर लिया। यही प्रक्रिया कुन्तक ने वक्रोक्ति के लिये अपनाई। उनकी षड्विध वक्रोक्ति में सम्पूर्ण काव्य तत्त्व समा गये। आनन्दवर्धन ने वस्तु, अलंकार और रस ध्वनि की कल्पना करके प्रमुख काव्य तत्त्वों का ध्वनि में समावेश कर लिया। अलंकारवादियों ने अधिकांश काव्य तत्त्वों को अलंकारायित कर दिया। रस के लिये रसवत् अलंकार मान लिया। एतावता इन सभी सम्प्रदायों के मूल में कोई एक ही तत्त्व विद्यमान है। वह अर्थ हो सकता है। उसका परिवेश पृथक् है। अर्थ के लिये परिवेश शब्द का होता है।

दूसरी बात रस को किसी सम्प्रदाय के अन्तर्गत मानना नितान्त असंगत प्रतीत होता है, क्योंकि रस काव्य तत्त्व नहीं है। अपितु काव्य का परिणाम है। शब्दार्थ रूप काव्य से रस की निष्पत्ति होती है। उसका सहृदय सामाजिक द्वारा आस्वादन किया जाता है। रस व्यंग्य होता है, वाच्य या वाचक नहीं। रस शब्द या अर्थ में व्यासज्य वृत्ति से रहने वाला धर्म नहीं है, अपितु दोनों की समष्टि से व्यंजित होने वाला काव्य का फल है। वह ज्ञाप्य या कार्य नहीं है, अथवा दोनों है। वह ब्रह्मानन्द-सहोदर है। वह काव्य का उत्कर्षाधायक या अन्तःपोषक तत्त्व नहीं है। अपितु काव्य का उद्देश्य है। सद्यःपरिनिर्वृति रूप है। अतः रस को काव्य तत्त्व न मानकर उसे काव्य का फल मानना चाहिये।

काव्यात्मा के अनौचित्य की दृष्टि से कुछ बातें और भी विचारणीय हैं। प्रायः आत्मा के रूप में स्वीकृत सभी काव्यतत्त्व प्रत्येक स्थल में रहते हैं। उनमें एक प्रधान होता है और अन्य गौण होते हैं, जो प्रधान के पोषक हो जाते हैं। जिस प्रकार जल में लहराती हुई जल-तरंगें जल के सौन्दर्य का ही पोषण करती हैं। अलंकार गुण, ध्वनि, रीति, वक्रोक्ति आदि जो काव्य का निर्माण करते हैं, वे सभी सलिल कल्लोल के समान काव्य के अविभाज्य अंग होते हैं; इन्हें पृथक् करना संभव नहीं है।

उपर्युक्त सन्दर्भों में काव्यात्मा के औचित्य के विवेचन की महती आवश्यकता है। तुलनात्मक समीक्षा के द्वारा हम किसी निर्णायक निष्कर्ष पर पहुँच सकते हैं। प्रस्तुत निबन्ध में इसी का गवेषणात्मक विवेचन करने का प्रयास किया गया है।

CS$_{(A)}$—40 काव्यश्रवणात् परं रस-निष्पत्तिपर्यन्तं समपेक्षितकालस्य विमर्शः

जयमन्त मिश्र, दरभंगा

विषयरूपरेखा

मिथिला-मही-मण्डल-मण्डनेन पद-वाक्य-प्रमाण-पारावारीणेन काव्यप्रकाश-विवरण-कारेण गोकुलनाथोपाध्यायेन अलौकिक काव्य-रसास्वाद-विवेचनप्रकरणे स्वकीये 'विवरणे' काव्यश्रवणात् परं रसनिष्पत्तिपर्यन्तं क्रमेण दशैकादशक्षण-कालः समपेक्षितो भवतीति प्रतिपादयाञ्चक्रे—

तथाहि—

"चुम्बन्ती शनकैः कान्तं निद्राव्याजमुपागतम्।
ज्ञात्वा नतमुखी बाला हसता तेन चुम्बिता॥"

इत्यादि—काव्यश्रवणानन्तरम्—

प्रथमे क्षणे—श्रुतपदानामाकाङ्क्षादिविशिष्टमनुसन्धानम्।

द्वितीये क्षणे—समुपस्थितानां पदार्थानां स्मरणम्।

तृतीये क्षणे—कर्तृ-कर्म-क्रियानुसन्धानपूर्वकं समस्तवाक्यार्थबोधः।

तुरीये क्षणे—प्रकरणाद्युपस्थित-विभावानुभावव्यभिचारिभावानां स्मरणम्।

पञ्चमे क्षणे—विभावादि-सहकृत-वाक्यार्थ-बोधः। एतस्मिन्नेव क्षणे प्राकरणिकालम्बनविभावोद्दीपनविभाव-विषयकस्य अनुभावव्यभिचारिभावसमन्वितस्य व्यङ्ग्यार्थरूपवाक्यार्थस्य समुल्लासः।

षष्ठे क्षणे—शब्दार्थचमत्कारा अलंकाररूपा गुणसहिताः स्वदन्ते।

सप्तमे क्षणे—साधारणीकरणव्यापारसहकृतेन शब्दार्थलङ्कारावास्वादयता द्रवता च वित्तेन साधारणीकृता विभावानुभाव-व्यभिचारिणः प्रतिसन्धीयन्ते।

अष्टमे क्षणे—रत्यादि भाव-स्मरणम्।

नवमे क्षणे—स्थायिभावास्वादः।

दशमे क्षणे—पानकरसन्यायेन अलौकिकरसास्वादः। एकादशक्षणस्वीकारोऽपि शक्येत कर्तुमकमूर्तुं। स चास्वादक-प्रकर्षबलादधिकाधिककालं यथानुभवमवतिष्ठमानो निखिलैरेव अलंकारचमत्कारास्वादादिभिः सह विरमति। संख्याजनकापेक्ष ावुद्धीनां प्रयोजनानुरोधेन त्रिक्षणावस्थायित्वमिति काव्यप्रयोज्यास्वादपरम्पराणामधिकाधिककालव्यापकत्वमविरुद्धतितिशम्।

CS$_{(A)}$—41 THE CONCEPT OF RASA OF VAISNAVITE RHETORICIANS

P. K. MISHRA, CUTTACK

From various aspects of rhetorics the theory of Rasa to its credit reserves its position. Bharata's famous treatise on rasa not only attracted Bhaṭṭa Lollaṭa Śrīsaṅkuka, Bhaṭṭanāyaka and Abhinavagupta but also prompted Viśvanātha Kavirāja to champion the cause of rasa. Rasa of Vaisnavite rhetoricians signifies more than what we ordinarily mean. The influence of Vaisnavite authors adds to the gradual development of the theory of rasa. They step forward to coin new terminology and new theories like Vatsala and Ujjvala etc. The transformation of śṛṅgāra rasa to Ujjvala sheds a new light on the concept of rasa theory. Stalwarts of Vaisnavism like Kavikarṇapūra, Gosvāmī, Rūpagosvāmī, and Baladeva Vidyābhūṣaṇa have lots of their contribution to Sanskrit poetics in this regard. But the discussion of Ujjvala concept and different types of love not only involve the scholar to relish rasa for entertainment or for Brahmāsvāda, but also for the realisation of one's cherished Lord, the Lord Kṛṣṇa who is the final goal of human life.

CS$_{(A)}$—42 संस्कृतरूपकेषु मिश्रभाण-परम्परा

श्रिनिवास मिश्र, अलीगढ

संस्कृत नाट्येषु 'भाणः' एकं महत्वपूर्णं रूपकमस्ति। नाटक-प्रकरणे तु सम्पूर्णलक्षणसमायुक्ते अतिविशिष्टे रूपके स्तः। नाटकप्रकरणानन्तरं भाणरूपकं संस्कृतसाहित्ये विशिष्टं स्थानं प्राप्नोति। लक्षणानुसारं भाणरूपकं धूर्तविटचरितयुक्तं, आकाशभाषितसमन्वितं, शृङ्गाररसप्रधानं, भारतीवृत्तिभूयिष्ठं, एकाङ्कं, एकपात्रं, कल्पितकथावस्तुयुक्तं, मुखनिर्वहणसन्धिसमन्वितं, लास्याङ्गपरिपूर्णं च भवति। दशरूपककार-धनञ्जयकृतमेतल्लक्षणमन्यलक्षणकारैरप्यय्यनुमोदितम्। अस्मिन् लक्षणे कुत्रापि 'मिश्रभाणानां' प्रति संकेतो न वर्तते।

शतशो भाणानामध्ययनप्रसङ्गे कतिपया एवंविधा अपि भाणाः सन्ति येषां प्रस्तावनायां तेषां 'मिश्रभाणत्वं' प्रतिपादितं वर्तते। कथानकमपि तेषां मिश्रितमेव भवति। एकं कथानकं प्रधानं भवति यत्र नायकः विटो वा स्वाभीष्टां नायिकां वेश्यां वा संघर्षानन्तरं प्राप्नोति। तेनैव सह एकमन्यदपि उपकथानकं भवति यन्मोक्षपरं, राधाकृष्णभक्तिपूर्णं, कृष्ण-गोपाल-वृन्दावन-कालिन्दीवर्णनसमन्वितं, भक्तिप्रेमरसपरायणं, परमार्थपरं भवति। एवंविधाः मिश्रितकथानकसमान्विताःअनेके—मुकुन्दानन्दः, वरदकविकृतमनङ्गजीवनं, हरिविलासः, मदनगोपालविलासः, रंगराजचरितम्, लीलादर्पणं प्रभृतयो भाणाः सन्ति। एतेष्वपि सर्वप्रकाराद्भुतं मिश्रभाणस्य सर्वलक्षणसमन्वितं मुकुन्दानन्दभाणरूपकमस्ति।

मुकुन्दानन्दभाणस्य प्रस्तावनायामेव स्पष्टं भवति यदयं मिश्रभाणः अस्ति। सूत्रधारस्य सभासदां च मध्ये सम्पद्यमाने वार्तालापे सभासदः कथयन्ति—'साधु, भरताचार्यपुत्र साधु। वयमपि चिरात्कस्यापि सरसकवेः सूक्तिमुक्तावलिग्रथितमभिनवं 'मिश्रभाण'मवलोकयितुमुत्कण्ठिताः तदधुना तादृशमेव कमपि भाणमभिनीय दर्शयतु भवान्' इति। सूत्रधारः कथयति—'अनुगृहीतोऽस्मि। अधुना विरलः खलुमिश्रभाण'-प्रचारः। विरलाश्च तथाविधाः कवयः। तदनन्तरं सूत्रधारः नटीं प्रति मुकुन्दानन्दं 'मिश्रभाण' मयिदधत् तस्य प्रयोगार्थं प्रयतते—

कौण्डिन्यवंशरत्नस्य कवेः काशीपतेः कृतिः ।
'मुकुन्दानन्द' नामायं 'मिश्रभाणः' प्रयुज्यते ॥

प्रस्तावतायाः एभिरुदाहरणैः स्पष्टं भवति यद् 'मिश्रभाणस्य' काचित्परंपरासीत् तस्याः तदानीं प्रचार-प्रसारः विरलोऽभवत् ।

एवं प्रतीयते यद् एतेषु भाणेषु येषां कथावस्तु मिश्रितमासीत् ते 'मिश्रभाणाः' आसन्, अन्ये केवलं 'भाण' इति नाम्ना प्रचलिताः । भाणानामपेक्षया 'मिश्रभाणानां' रचना दुष्करासीत्, अतः 'मिश्रभाणानां विरला एव कवय आसन् । एवं ज्ञायते यद् गुप्तकालादारम्य एकोनविंशति शताब्दी पर्यन्ते दीर्घेऽस्मिन् काले द्विविधाः भाणाः निर्मिता आसन्—भाणाः मिश्रभाणाश्च । मुकुन्दानन्द-हरिविलासादि-भाणानां कथानकेन स्पष्टं भवति यदेतेषां भाणानां द्विविधं कथानकमस्ति – मुख्यकथानकमुपकथानकञ्च । इदं मिश्रकथानकं लोकसमादृतं, विद्वत्संभावितञ्चासीत् ।

CS$_{(A)}$—43 THE ANUṢṬUBH IN THEORY AND IN PRACTICE

ARATI MITRA, CALCUTTA

Etymological meaning of the term Anuṣṭubh with the prefix "Anu" and the root verb "stubh" is to praise. Nirukta (VII, 12) observes that it is so called because it "anuṣṭobhati"—follows with its praise the Gāyatri which consists of three eight syllabic pādas. "Sabdakalpadrumaḥ" also appropriates the term with aforesaid sense. (Anu satatam stubhyate anayā I P. 52). Yāska noted another meaning, having the root verb "stambh" which denotes the meaning to supplement. It is called Anuṣṭubh, because it has supplemented Gāyatri by a fourth eight syllabic pāda. Śa Br. says it is the metre of the Sāmaveda (15.2; 16.2 Anuṣṭubh Sāmasya chandah) serially comes Anuṣṭubh third after Gāyatrī and Uṣṇik, which are triad. Kāth, 26.9. describes it as metre born after Gāyatri (Paścājjam iva vā etacchando yad Anuṣṭubh). Therefore, Anuṣṭubh is the premier one among quadruped metres. It established the fundamentals of versification—"Pādaś caturbhāgaḥ". It is "Paramā Chandasām". (T. S. 2.5.10.3)—As the specimen of the metre with four padas, it gives birth to other chandas (Pañca. Br, 10.2.4) "Sānuṣṭup caturuttarāṇi chandāṁsy asṛjata"; with its 32 syllables Anuṣṭubh is chandasām pratiṣṭhā (T. S. 2.5. 10.3).

In Laukika Śāstra, Anuṣṭubh used to signify the number eight—Pādasya Anuṣṭubh Vaktram (5.9. P. Ch. Su.), the metre containing four eight syllabic pādas is known as "Vaktram". It is really a class-name of the metres of the Anuṣṭubh group as it contains thirty two syllables, without an uniform restriction to the use of syllabic quantity throughout the four lines. The earlier part of the foot is lax and loosely linked from the view point of the quantity of syllable, a legacy handed down to laukika metre. It is Vaktra because, it is the face or visage of the whole laukika syllabic metre.

There have been allowed varieties thereof in the form of Pathyāvaktra, Viparītā pathyā, Capalā vaktra and vipulā vaktra which are culminating the formation of śloka metre. In Piṅgala's śāstra this term is absent. The later chandaḥ śāstras gradually appropriate it.

In practice, we also see how the Vedic Anuṣṭubh slowly and steadily advanced to the formation of Epic śloka. In given dissertation we will see a brief history of the Anuṣṭubh—Vaktra—Śloka in theory and in practice.

CS(A)—44 नाट्यशास्त्रे लक्षणविचारः

श्रीपाद स. मूर्ति, राजहमुंद्री

भरतमुनिप्रणीतं नाट्यशास्त्रं न केवलं रूपकसामग्रीस्रोतसां परीवाहः, अपि तु रसगुणालङ्कारादीनामलङ्कारशास्त्रतत्त्वानामपि। यद्यप्यत्र नाट्याङ्गानां साङ्गोपाङ्गं विवेचनमासीत् तथापि नहि भरतेन नाट्यमेव वाङ्गमयस्य परमं रूपं प्रतिपादितम्, रसं विना नहि कश्चिदर्थः प्रवर्तत इति रसस्य प्राधान्यमुररीकृतम्। षष्ठेऽध्याये भरतेन रसाः विवेचिताः। कृत्स्नापि च रससामग्री अध्यायान्तरेषु यथास्थानमासाद्यते। गुणालङ्कारादीनि निखिलानि काव्यतत्त्वान्यपि नाट्यशास्त्रे सविस्तरमुपादिशत् भरतः। इमानि काव्यतत्त्वानि परम्परया रसमेवाश्रयन्ते।

षोडशाध्याये "काव्यबन्धास्तु कर्तव्याः षट्त्रिंशल्लक्षणान्विताः" इति लक्षणविचारः प्रस्तुतः। नहि तत्र विभूषणादीनां लक्ष्याणि भरतेन निरूपितानि, न वा तेषामलङ्कारादिभ्यः पार्थक्यं दर्शितम्। सन्दर्भेऽस्मिन् अभिनवगुप्तः "गुणालङ्कारादिरिति वृत्तयश्चेति काव्येषु प्रसिद्धो मार्गः, लक्षणानि न प्रसिद्धानि" इत्यारभ्य "इदन्तु दशपक्ष्यां वस्तु" इत्यन्तेन ग्रन्थेन लक्षणविषये भिन्नमतानि प्रादर्शयत्।

नाट्यशास्त्रात्पूर्वमेव वैदिकवाङ्मये इतिहासादिषु च उपमादीनां बहूनामलङ्काराणां लक्ष्येषु दृष्टेष्वपि नाट्यशास्त्रे "उपमादीपकञ्चैव रूपकं यमकं तथे"ति अलङ्कारचतुष्टयमानोल्लेखनात् भरतस्यान्यालङ्कारानभिज्ञत्वापादनं न युक्तम्।" षट्त्रिंशल्लक्षणान्येवं काव्यबन्धेषु निर्दिशेत्" इति लक्षणानां षट्त्रिंशत्वकथनेन, अलङ्कारापेक्षया तेषां प्रागुपन्यासाच्च काव्यबन्धे लक्षणानां प्राधान्यं भरतस्याभिप्रेतमिति सम्भाव्यते।

यद्यप्येतेषां लक्षणानां चर्चा शृङ्गारप्रकाशादिषु तत्र तत्र प्रवृत्ता तथापि कालक्रमेण लक्षणभेदास्सर्वे भावालङ्कारेषु अन्तर्भावं प्रापिताः स्वरूपनाशं गताः।

व्यासेऽस्मिन् लक्षणस्यालङ्कारादिभ्यः पार्थक्यप्रदर्शनपूर्वकं काव्ये तेषां स्थानं निर्धार्यते। लक्षणानां भावालङ्कारेषु कथमन्तभाव इति सयुक्तिकं यथाशक्ति परिशील्यते।

CS(A)—45 FIXING UP OF SOME VARIANTS FROM KĀLIDĀSA; REF.—HEMACANDRA'S KĀVYĀNUŚĀSANA

TAPASVI NANDI, AHMEDABAD

All attempts, till day, of producing critical editions of the works of Kālidāsa have proved to be woefully and absolutely unimpressive. No learned editor, including the great Prof. Belvalker has shaped better than average. All of them have neglected, nay not even dreamt of ultilising, the most reliable research tool in the form of alaṅkāra works beginning with Vāmana down to Viśvanātha and others, with any number of published and unpublished commentaries on them, now prefering this reading as 'ayam sādhupāṭhaḥ' and now branding that reading as 'ayam apapāṭhaḥ'—Hemcandra is outstanding among these, and so also are Mammata and Bhoja. Hemcandra's usefulness in text-editing is brilliantly underlined by Prof. Gnoli and Dr. V. M. Kulkarni.

We have considered in this small paper only five verses from Abbijñāna-Śākuntala as quoted by Hemcandra, who quotes as many as 104 verses from different works of Kālidāsa. We have given a comparative account of some important editions of Abhijñānaśākuntala also. Our attempt is only to suggest the usefulness of alaṁkāra works as research tools in editing Kālidāsa. This is applicable to Bhavabhūti and others as well.

CS$_{(A)}$—46 DEPARTURE OF SOME DRAMATURGICAL RULES FROM THE MEDIEVAL SANSKRIT DRAMA

P. S. NIRANJAN, POONA

The medieval age may be regarded as an eminent era for Sanskrit dramä. A rich variety of Sanskrit drama was composed in this age. It is, however, interesting to note that being a transitional age it has brought a number of changes in the social life and drama also could not escape from the same. The attitude of the dramatists and spectators both was somewhat changing. They were not paying much attention to strictly following some ancient dramaturgical rules. Perhaps they wanted to make some exceptional experiments. In this paper I have made an humble attempt to point out such types of usages available in some important medieval Sanskrit dramas.

CS$_{(A)}$—47 THE ANCIENT INDIAN THEATRE WITH SPECIAL REFERENCE TO SANSKRIT AND DRAVIDIAN DRAMATIC TRADITIONS

GOVERDHAN PANCHAL, AHMEDABAD

Two main sources for information on the ancient Theatres :

1. The NAṬYAŚĀSTRA of Bharata for the Sanskrit Theatres.
2. The SILAPPADIKARAM of Ilango Adigal for the Dravidian Theatres.

The Sanskrit Theatre

A brief note on the nature of Bharata's Nāṭyaśāstra dealing with Dramaturgy.

The Nāṭya of Bharata—an elastic term could be applied to different dramatic forms.

The Nāṭyamaṇḍapas-theatres, as described by Bharata in the Nāṭyaśāstra, Chapter II, for staging this Nāṭya three types. Their analytical discussions these were permanent structures.

The inter-influence and the inter-action of the play and its Nāṭyamaṇḍapa on each other :

(*a*) On the four dimensional *Abhinaya* technique of the Nāṭya:

1. Aṅgika (Physical), 2. Vācika (Vocal), 3. Sāttvika (Emotional) and 4. Ahārya (External).

(*b*) And the various conventions of staging which arise from this inter-influence and inter-action: Ākāśbhāṣita, Parikramaṇa, Svagata etc.

The Dravidian Theatre

The Silappadikaram, basically is a Kappiam (boom) which also deals with Isai (music) and Natakarm (drama).

The Kuttu in the Silappadikaram: Kuttu—an elastic term like the Nāṭya with different meanings depending on its context.

Type of Kuttu :

(*a*) Nrittya: a dance forms of tribal women, of cowherdesses, of viralis etc.

(*b*) Natya: Drama forms—Ariya (Arya), Tamil, Santi, and Vinodakuttu.

(*c*) The Kuttus performed by gods and goddesses.

Stage described in the Silappadikaruam : A temporary structure erected for the arangetram (initiation) of Madhavi coutesan, on the occasion of the Indra Festival.

Sanskrit Drama in Dravid Culture

The Ariyakkuttu, is perhaps, the Sanskrit drama which had penetrated the Dravidian culture.

Bharata also mentions Dramilas, Kerata and Daksinatya pravṛtti.

Kuttu, as Sakkaiya 's art from the 9th century A.D. in the Cola and in the Cera Regions.

A Kuttu form, called Kutiyattam the staging of Sanskrit Drama and its theatre, Kuttampalam which still exist in Kerala only.

The Kutiyattam and the Kuttampalam both, show a continuity of the Sanskrit theatre tradition which is localised by the integration of the Dravidian elements resulting into a synthesis of the two cultures.

CS$_{(A)}$—48 शब्दशक्ति एवं पंडितराज जगन्नाथ

श्री कौशलेन्द्र पाण्डेय, वाराणसी

संस्कृत काव्यशास्त्र में शब्दशक्ति सम्बन्धी सैधान्तिक विवेचन पूर्णतः काव्यशास्त्र का अपना नहीं है। मीमांसा, न्याय, वैशेषिक, योग, व्याकरण आदि शास्त्रों से इसे ग्रहण किया गया है। तथापि व्याकरण का प्रभाव प्रधानतया परिलक्षित होता है। कालान्तर में काव्यशास्त्र में शब्दशक्ति सम्बन्धी अवधारण का विकास पूर्ण होने के साथ साथ मौलिक भी है। पंडितराज जगन्नाथ के काल तक शब्दशक्ति की विवेचना का उत्कर्ष अपनी चरम अवस्था में दृष्टिगत होता है।

प्रस्तुत शोधपत्र में काव्यशास्त्र के अन्तिम आचार्य जगन्नाथ की शब्दशक्ति सम्बन्धी नैयायिक सूक्ष्म-दृष्टि और शब्दशक्ति का तुलनात्मक मूल्यांकन—प्रतिपालन करने का प्रयत्न किया गया है।

CS$_{(A)}$—49 कालिदासकाव्ये शैव-तत्त्व-विमर्शः

कौशलकुमार पाण्डेय, लखनउ

मेघदूते उज्जैनवर्णनप्रसंगे महाकालस्य विस्तृतं वर्णनं शिवभक्तिसम्बन्धिनीं कालिदासीयाम् भावनाम् दृढीकरोति। अन्येष्वनेकेषु स्थलेष्वपि अस्मिन् गीतिकाव्ये अनेकशः शैवतत्त्वानां सूक्ष्मो परिचयो प्राप्यते। "तत्र व्यक्तं दृशदि चरणम्" इत्यादिपद्ये शिवचरणचिह्नस्य वन्दनीयता प्रमाणीकृतास्ति । अन्यासु रचनास्वपि यत्र तत्र विविधानां शैवतत्त्वानां बाहुल्येनोल्लेखाः मिलन्ति। तथा हि—

"प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः" इत्यादिनान्दीपद्ये शैवानां प्रणतिभावनया सहैव शिवस्य परतत्त्वात्मतापि सिद्धयति। कुमारसम्भवन्तु शैवस्वरूपस्य चरमतया निरूपणार्थमेव रचितमासीत्। किं वहुना वैष्णववर्णनबाहुल्यपरे रघुवंश-काव्येऽपि शिवपार्वत्योः दाम्पत्यजीवनस्य स्फुटं चित्रं दत्तं कविना मंगलाचरणश्लोकेन—

"वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ।।"

एतानि वर्णनानि शिवतत्त्वव्युत्पादन-विषये कालिदासस्य सचेष्टतां प्रकाशयन्ति। निश्चयमेव शैवविचारे प्रचलितानां तत्त्वानां विचारकरणे कालिदासस्य महती उपयोगिता विद्यते।

CS$_{(A)}$—50 रसो वै सः — एकम् समीक्षणम्

उमेश पाण्डेय, रांची

शास्त्रकारैः आनन्दः त्रिविधः—काव्यानन्दः, ब्रह्मानन्दः, रसानन्दश्च। उपनिषद्वाक्यानुसारं रसस्यानन्दः ब्रह्मास्वादसहोदरो भवति। निबन्धेऽस्मिन् किञ्चित् नवीनदृष्ट्या विचारितमस्ति यत् केन प्रकारेण रसस्यानन्दः ब्रह्मास्वादसहोदरोस्ति।

CS$_{(A)}$—51 संस्कृत काव्यग्रन्थेषु दृश्यमानकतिपयप्रयोगाणां भट्टोजिदीक्षितकृता साधुत्वचर्चा

भगवतीप्रसाद पण्ड्या, अहमदाबाद

संस्कृत काव्यवाङ्मये प्राचीनमहाकवि कालिदास-भारवि-भट्टि-माघप्रभृतिभिः स्वीयासु महाकाव्यकृतिषु केचन तादृशाः प्रयोगा विहिताः, य आपाततः असाधव इव प्रतीयन्ते, किन्तु तत्रभवद्भिर्भट्टोजिदीक्षितैः स्वीयसिद्धान्तकौमुद्यां पाणिनिव्याकरणमर्यादानुसारमेव पाणिनिसूत्रस्वरूपमपरिवर्त्य पूर्वपरम्परासमायात निपातन-बहुल-व्यवस्थितविभाषा-परिभाषादिकयुक्त्याश्रयणंते विधायते साधुत्वमापादिता इति हन्त जाजागर्ति तद्विषये भट्टोजिदीक्षितानां किमपि वैशिष्ट्यम्।

पूर्वतनकविकृतैतादृशप्रयोगसाधुत्वसमर्थनसरणिस्तत्रभवता वामनेन स्वीयकाव्यालङ्कारसूत्रवृत्तौ प्रादर्शीति विदितचरमेव विपश्चिदपश्चिदमानाम्।

आलङ्कारिकैर्हि 'प्रथमे हि विद्वांसो वैयाकरणा' इति बिरुदेन शाब्दिकाः सभाजिताः। तदेवं वैयाकरणमूर्धन्या इमे भट्टोजिदीक्षिताः, महाकवेः कालिदासस्य रघुवंशादासन्नसप्तदशान् अष्टादश वा प्रयोगान्, भारवितः पञ्च, भट्टिकाव्यादष्टौ, माघात् सप्त, भवभूतेरुत्तररामचरितादेकं मुरारितः शब्दप्रयोगद्वयमित्युपरितनदृष्टयाऽपाणिनीयमिव प्रतीयमानमेतत् शिष्टप्रयोगजातं पाणिनिप्रक्रियानुसारमेव कथङ्कारं साधयन्तीत्येतदस्मिन पत्रे व्यचारीति दिक्।

CS$_{(A)}$—52 विश्वनाथ's काव्यप्रकाशदर्पण (K. P. D.) & साहित्यदर्पण (S. D.)

JAGRUTI S. PANDYA, AHMEDABAD

Viśvanātha, the author of 'Sāhityadarpaṇa' (S.D.) also wrote a commentary called 'Kāvyaprakāśadarpaṇa' (K.P.D.) on the 'Kāvyaprakāśa' of Mammaṭa. This commentary was written after the completion of the S.D. Naturally therefore it carries a close resemblance with the former from the point of view of expression illustrated by sentences and half-sentences and also ideas. An attempt is made in this paper to compare the two works critically.

CS$_{(A)}$—53 प्रकरणिका — एक उपरूपक भेद

प्रभाकिरण, मुझफ्फरपुर

श्लोक :

अनयोश्च बन्धयोगादेको भेदः प्रयोक्तृभिर्ज्ञेयः।
प्रख्यातस्त्वितरो वा नाटी संज्ञाश्रिते काव्ये ।।

के आधार पर उपरूपक के अठारह भेदों के अन्तर्गत एक भेद नाटिका और दूसरा भेद प्रकरणिका माना जाता है। दशरूपक के प्रख्यात टीकाकार धनिक प्रकरणिका की सत्ता को स्वीकार नहीं करते। साहित्य-दर्पणकार विश्वनाथ ने भी प्रकरणिका की पृथक् सत्ता स्वीकार की है। इतना ही नहीं रामचन्द्र-गुणचन्द्र ने भी प्रकरणिका को नाटिका से भिन्न एक उपरूपक भेद के रूप में स्वीकार किया है।

प्रस्तुत निबन्ध में विभिन्न आचार्यों के मतों की समीक्षा कर प्रकरणिका को एक स्वतंत्र उपरूपक भेद के रूप में प्रतिष्ठित करने का प्रयास किया गया है।"

CS$_{(A)}$—54 TWO FACES OF NĀGEŚA BHAṬṬA

K. V. RAGHAVACHARYA, TIRUPATI

In 'Rasagaṇgādhara', Paṇḍita Jagannātha criticised Appayya Dikṣita and also compiled a 'Khaṇḍana grantha' on Dikṣita's 'Citramīmaṁsa' Jagannātha wrote a commentary called 'Manoramā-Kucamarḍana' on 'Prauḍha Manoramā' of Bhaṭṭoji Dikṣita. He was angry with Bhaṭṭoji for his 'guru droham.'

Nageśa Bhaṭṭa was connected with Appayya Dikṣita and Bhaṭṭoji Dikṣita by the line of teachers. Hence Nageśa had developed bias against Jagannātha and tried to criticise him on persoal grounds. Nageśa wrote a commentary called 'Guru marma prakāśa' on 'Rasagaṅgādhara'.

Nageśa wrote a commentary called 'Udyota' on 'Kāvyapradīpa' of Govinda Thakkura, a well-known commentary on 'Kāvya prakāśa' of Mammaṭa'. In the treatment of some Alaṁkāras Nageśa's views as expressed in 'Marma prakāśa' and 'Udyota' are contradictory to each other. While he criticised Jagannātha's views in the former he favoured and supported Jagannātha's views in the latter.

An attempt is made in this paper to examine and to bring out the inconsistant views of Nageśa Bhaṭṭa in the treatment of upamā, pariṇāma, ullekha, vyatireka, sahokti, aprastuta praśaṁsā, arthāntara nyāsa, samuccaya and prauḍhokti alaṁkarās in 'Marma prakāśa' and 'Udyota'.

Pandit Mathuranatha Sastry, a commentator on 'Rasagaṅgādhara', is angry with Nageśa for abusing his role as a commentator by way of casting

aspersions on the Author. Nageśa is not appreciative of its real job and forgoes its character throughout.

Thus 'Marma prakāśa' is a commentary which leans to views unacceptable to the affiliation of the commentator and Nageśa Bhaṭṭa can not be considered a faithful commentator.

$CS_{(A)}$—55 RUYYAKA, JAYARTHA AND ŚOBHĀKARAMIṬRA—THE TRINITY

G. PARTHASARADHI RAO, WALTAIR

Of all the topics that are dealt with in Alaṅkāraśāstra, Rasa and Alaṅkāra occupy a prominent place. That is why separate treatises came to be written on these two topics. The Dhvanyāloka of Ānandavardhana, the Vyaktiviveka of Mahimabhaṭṭa, the Daśarūpaka of Dhanañjaya and the Rasamañjari exclude Alaṅkāras completely. While the Alaṅkārasarvasva of Ruyyaka, the Alaṅkāraratnākara of Śobhakāramitra, the Kavalayananda and Citramīmāṁsa of Appayyadīkṣita deal with only Alaṅkāras excluding all other topics. Of the texts that deal with Alaṅkāras exclusively, the Alaṅkārasarvasva of Ruyyaka has attained a position of prominence. Śobhākaramitra has written Alaṅkāraratnākara with the sole aim of criticising the views of Ruyyaka presented in the Alaṅkārasarvasva. Jayaratha the famous commentator on the Alaṅkārasarasvasva has upheld the views of Ruyyaka against the attacks of Śobhākaramitra. Many are the places where Ruyyaka and Śobhākaramitra differ and almost in every place, Jayaratha with his critical accumen defends the views of Ruyyaka. In the present paper only two Alaṅkāras have been taken up for discussion and the views of the three authors have been lucidly presented. The two Alaṅkāras 'Punaruktavadābhāsa' and 'Vyatireka' are not taken at random, but selectively chosen. They form ideal places for the play of different outlooks of the three Alaṅkārikas. Their basis, nature and scope have been subjected to critical examination in light of the prevalent views held by different Alaṅkārikas.

$CS_{(A)}$—56 समवकार-नायक-विवेचन

निशा राय, भागलपुर

प्रस्तुत निबन्ध में रूपक के भेद समवकार में नायकत्व का विवेचन किया गया है। नाट्यशास्त्र के आचार्यों ने समवकार के लक्षण-निरूपण के क्रम में एक से अधिक नायकों की स्थिति मानी है।

निबन्ध में आचार्यों के लक्षण निरूपण की आलोचना करते हुए यह प्रतिपादित करने का प्रयास किया गया है कि समवकार में एक से अधिक नायकों की स्वीकृति सर्वथा अनुपयुक्त है। वस्तुविन्यास की संघटना की दृष्टि से पात्रों की संख्या जो भी हो किन्तु उन सभी को नायक मानने का औचित्य नहीं है।

CS$_{(A)}$—57 KAMARŪPA SCHOOL OF GRAMMAR AND PĀṆINI

NARENDRA NATH SARMA, GAUHATI

In early days, Sanskrit was the common vehicle of communication among the learned in India and the Pāṇinian system of grammar was followed universally by all sholars. In Kāmarūpa too, this system was followed by scholars in their writings. But the existence of a simple and natural system of grammar can be felt from the Prātiśākhyas and Kāmarūp scholars were aware of these systems also. We can discern that there is definite evidence of different sects and also the rise of tantric and other non-Vedic elements in society. These non-Vedic cults had their own literature or texts in support of their cult and religion, and naturally Pāṇinian system could not support some of their texts. Moreover, Pāṇinian system was recognised as complex system and already a non-Pāṇinian system of grammar known as Kātantra of Kalāpa became popular in eastern part of India. In Kāmarūpa too, such similar attempts were made and as a result, the Kāmarūpa school of grammar originated, as early as in 14th century.

Prayogaratnamālā Vyākaraṇa is the only pioneering grammatical work on the Kāmarūpa school of grammar. It is, in a sense, the nucleus upon which a large quantity of grammatical literature grew. These are mostly commentaries upon this work supporting the distinctive characteristic of the school. This school has survived more than six hundred years in this eastern part of India. Even to-day Prayogaratnamālā is widely read in the seminaries of Assam in the Brahmaputra valley, which are popularly known as tols.

Prayogaratnamālā Vyākaraṇa is composed in verse to be easily memorised by the young learners by Mahāmohopadhyaya Puruṣottama Vidyāvāgīśa. Its language is simple and mellifluous. The author has openly declared that he had written this grammar for the easy understanding of the young learners under the patronage of the Koch King Naranārāyaṇa of Kochbehar. Unlike Pāṇinian system, he began his work, after salutation to Lord Krishna with the enumeration of Varṇamālā thereby giving recognisition to Kṣakāra as a distinct letter.

This he did with the clear purpose of differentiating his order of alphabets with that of Pāṇini. Moreover, the inclusion kṣakāra in the alphabet was necessary from the viewpoint of tantric cult where this letter too was also used as symbolic one in mātṛkāmantra. We must however remember that Puruṣottama Vidyāvāgīśa shows his through mastery over Pāṇinian system. But the notable feature of this author is his open confession of his gratitute to Dākṣāyaṇiyamata which almost all the commentators mistake for Pāṇinian school. Dākṣayaṇa is none but Vyāḍi the upholder of the Aindra school. In the Kāmarūpa school, Vyāḍi is mentioned many times and this shows other pecuar and distinctive character of school.

Among the popular commentaries of the Prayogaratnamālā, mention may be made of Prabhā Prakāśikā of Joykṛṣna Śarmā, Pañjikā by Jiveśvara and Kṛpradipikā by Mahendra Bhaṭṭa. The Sandīpikā by Sarvānanda and the Gūḍhaprakāśikā by Mm. Siddhanātha Vidyāvāgīśa are the two recent commentaries. All these scholars were familiar with Bhāṣāvṛtti by Puruṣottama, the Nyāsa, Dhātupradīpa and the Bhāgavṛtti, peculiar to the Bengal school of Pāṇini. They applied the technic of Neologician of Nadia to keep pace with the time also.

$CS_{(A)}$—58 शक्तिभद्रकृत आश्चर्यचूडामणि में अद्भुत रस की अभिव्यंजना

सन्तोष, दिल्ली

नाटक के संदर्भ में रस का निरूपण अपना विशिष्ट स्थान रखता है। आलङ्कारिकों के अनुसार श्रृंगार, वीर अथवा करुण को नाटक का अङ्गी रस माना जाता है तथा अन्य रस उनकी स्थापना में सहायक होते हैं। प्राय: नाटककारों द्वारा इस के नाटकों में प्रयोगात्मक रूप उपलब्ध होता है। उत्तर-रामचरित में करुण रस अङ्गी रस के रूप में उभर कर आया है। इसी कुछ अलग अलग परम्परा में शक्तिभद्र कृत आश्चर्यचूडामणि के कथानक के आधार पर इस का अङ्गी रस कौन सा है वीर अथवा अद्भुत इस पर विद्वानों में मतभेद है। विन्टरनिट्ज, राघवन खुंजनी राजा तथा कुप्पूस्वामी अद्भुत को ही नाटक की घटनाओं व इस के नाम की व्याख्या के आधार पर इस नाटक का अङ्गी रस स्वीकार करते हैं। परन्तु नाटक की घटनाओं के ही सूक्ष्म विवेचन से यह स्पष्ट करने की चेष्टा की गई है कि शक्तिभद्र जिन का नाटकीय कथानक रामायण पर आधारित है वीर रस के प्रमुख सहायक के रूप में ही अद्भुत को स्वीकार करते हैं। नाटक की चमत्कारपूर्ण घटनाएं वीर राम के ही चरित्र को और समुज्ज्वल करती हैं। अद्भुत प्रथम दृष्टि में तो अङ्गी परन्तु आलोचनात्मक दृष्टिकोण से वीर रस के सहायक के रूप में ही स्थापित हुआ है।

$CS_{(A)}$—59 SOME RASA-DHVANI ILLUSTRATIONS OF JAGANNĀTHA COME UNDER GUṆĪBHŪTAVYAṄGYA

J. PRABHAKARA SASTRY, WALTAIR

Ānandavardhana classified compositions involving the delineation of Rasa into two varieties, i.e., Dhvani and Guṇībhūtavyaṅgya. Dhvani arises where Rasa is the main factor of the composition and Guṇībhūtavyaṅgya where, it is a subordinate factor. This classification is followed by all the later Alaṅkārikas who accepted the theory of Dhvani. In the Rasa-Dhvani section of his Rasagaṅgādhara, Jagannātha while giving the illustrations for the Rasas, gave, in some cases, counter illustrations where though well-developed the Rasa belongs to the Guṇībhūtavyaṅgya variety but not to the Dhvani variety. In this context, he had occasion to refer to the three verses Vāgarthāvivasampṛktau etc., Utpattirjamadagnitaḥ etc. and Citram mahāneṣa batāvatāraḥ etc. Of these

Vāgarthāvivasampṛktau etc., was given by Appayyadīkṣita as an instance of the Dhvani of Sṛṅgāra, Utpattirjamadagnitaḥ etc., by Srīvatsalañchana as an instance of the Dhvani of Vīra and Citram mahāneṣbatāvātaraḥ by Mammaṭa as an instance of the Dhvani of Adbhūta. Jagannātha rejected all these as instances of Dhvani. He maintained that all of them come under Guṇībhūtavyaṅgya. His argument in support of this is that the Rasa in each of these is subordinate to the Kavirati contained in it. This stand of Jagannātha is generally conceded by scholars to be correct.

But neither Jagannātha nor any other Ālaṅkārika had formulated any general factor that can be taken as underlying the primacy or the subordination of the Rasa in a composition. This is an important aspect of the theory that needs to be investigated into. For, in the absence of a clearly defined general factor with reference to which the primacy or the subordination of the Rasa in a composition can be determined, errors of judgement are always possible even in the case of great Ālaṅkārikas as pointed out by Jagannātha. And Jagannātha himself is not an exception to this. For some of his illustrations in the Rasa-Dhvani section of Rasagaṅgādhara can be shown to come under Guṇībhūtavyaṅgya. The present paper discusses these illustrations. It also seeks to bring out the general factor with reference to which the primacy or the subordination of the Rasa in a composition can be determined.

CS(A)—60 अलंकार और रीति का संबन्ध

शारदा सेठ, कानपुर

यद्यपि रीति सम्प्रदाय का प्रवर्तन वामन द्वारा ही हुआ था किन्तु उनके पहले भी भरत, भामह, दण्डी तथा उद्भट आदि अनेक रीतियों तथा वृत्तियों का वर्णन कर चुके थे। इन सभी आचार्यों की यह मान्यता थी कि रीति का स्थान काव्य में वही है जो शरीर में अवयव संघटना का। किन्तु सिद्धान्त के समान होने पर भी उन्होंने रीति को विभिन्न अभिधानों से मुक्त किया। भामह और वामन के द्वारा स्वीकृत रीति को दण्डी और कुन्तक ने मार्ग कहा है तथा आनन्दवर्धन ने संघटना कहा है। उद्भट और रुद्रट आदि ने भी वृत्तियों का वर्णन किया है।

रीति का अलंकार से संबंघ निर्धारित करने के प्रसंग में यह ज्ञातव्य है कि दण्डी प्रभृति आचार्य रीति को अलंकार से पृथक् कुछ नहीं समझते थे अतः वे रीतियों व वृत्तियों का वर्णन अलंकारों के ही अंतर्गत करते थे। इससे यह भी ध्वनित होता है कि ये आचार्य काव्य में अलंकार का स्थान मुख्य तथा रीत्यादि का स्थान गौण स्वीकार करते थे।

किन्तु वामन की मान्यता अपने पूर्ववर्तियों से पूर्वतः पृथक् है। वह तो रीति को काव्य की आत्मा स्वीकार करते हैं। अतः अलंकारादि को रीति का उत्कर्षाधायक मानते हैं।

रीति के अलंकार के सम्वन्ध में यह भी जानना आवश्यक है कि किस प्रकार श्रृंगार रसादि के स्थल पर यमकानुप्रासादि का प्रयोग दुष्ट माना जाता है, अनुचित माना जाता है। उसी प्रकार रीति

का भी औचित्य आवश्यक है क्योंकि गुणद्वारेण व्यज्यमाना रीति भी: औचित्य प्रवृत्ता होने पर रसोत्कर्षकारिणी होती है अन्यथा रसार्कांषिका होती है।

इस कथन से यह भी सिद्ध होता है कि रीति और अलंकार दोनों का ध्येय रसोत्कर्ष करना है। अतः इन दोनों का परस्पर घनिष्ठ सम्बन्ध है।

CS$_{(A)}$—61 महाकवि भट्टि के कतिपय विशिष्ट कृत्प्रयोग

अनिलकुमार सिंह, मुजफ्फरपुर

आचार्य वामन ने काव्य-निर्माणहेतु जिन शास्त्रों के परिशीलन को कवि के लिए आवश्यक बतलाया है उनमें सर्वप्रथम उन्होंने शब्द-स्मृतिशास्त्र की चर्चा की है। च्युत-संस्कृति-दोष को प्रायशः सभी आलंकारिकों ने सब से भयंकर दोष माना है–'च्युत-संस्कृतिव्याकरणलक्षणहीनम्'–मम्मट, का० प्र० ८/८१। व्याकरण के अपेक्षित ज्ञान के विना काव्य में च्युत-संस्कृति दोष का चला आना सहज संभव है। अतः इस दोष के परिहारार्थ व्याकरण का ज्ञान पूर्णतः अनिवार्य है। न केवल वाणी के उचित ज्ञान तथा प्रयोग के लिए व्याकरणशास्त्र अनिवार्यरूपेण उपादेय है प्रत्युत किस शब्द की कहाँ आवश्यकता है इसका भी ज्ञान व्याकरण ही कराता है। इस तरह हम इस निष्कर्ष पर पहुँचते हैं कि जिस तरह काव्यशास्त्र के नियमों का ज्ञान कवि के लिए आवश्यक है उसी प्रकार शब्दशास्त्र-व-व्याकरणशास्त्र के नियमों का परिशीलन भी काव्य के लिए अपरिहार्य है।

उपर्युक्त दृष्टि से भट्टिकृत 'रावणवध' महाकाव्य के सम्यक् अनुशीलनोपरान्त हम इस निष्कर्ष पर पहुँचते हैं कि महाकवि प्रतिभासम्पन्न कवि ही नहीं अपितु महावैयाकरण भी थे। उनके इस महाकाव्य में व्याकरणशास्त्र की विभिन्न प्रवृत्तियों का स्पष्ट परिचय मिलता है। प्रकृत निबन्ध में उनके कृत्प्रत्ययजनित विशिष्ट प्रयोगों का विश्लेषणपरक आकलन प्रस्तुत किया गया है जो महाकवि के व्याकरणिक ज्ञान का परिचायक है। यहाँ साररूप में उदाहरणस्वरूप कुछ प्रयोग द्रष्टव्य हैं–

यथा–१. अमावस्या २. स्नानीयैः ३. सत्यवद्यम् ४. पराक्रमज्ञः ५. पंकजम्।

CS$_{(A)}$—62 ACTION IN SANSKRIT DRAMA

A. P. SINGH, RANCHI

Action as defined by Aristotle and its importance in dramatic composition—The meaning of Nāṭya, Abhinaya and Carita—Difference between drama and epic-poem—The views of Bharata regarding dramatic action—The theories of Katharsis and Rasa—The meaning of Nāyaka and its significance in the process of development of a dramatic plot—The fundamentals of dramatic action according to Indian tradition—The trinity of Avasthā, Arthaprakṛti and Sandhi in the evolution of action in drama—The concept of completeness in a dramatic plot as analysed by Indian theorists—The views of Abhinavagupta regarding the same—Concluding remarks.

CS$_{(A)}$—63 उत्साहश्चास्मि भावानाम्

बी. एन. शर्मा, जयपुर

भावाश्चेतनापरिणामविशेषाश्चित्तवित्तिशेषा वा। अत्र चित्तप्रतिबिम्बितामेव चितिशक्तिमभिप्रेत्य परिणामशब्दस्य प्रयोगः। व्युत्पत्त्यनुसारं भावस्यार्थो द्विधा-भवन्तीति भावा भावयन्तीति वा भावाः। वस्तुतो न हि केवलं भावा एव भवन्ति अपितु तद्भिन्ना अन्येऽपि पदार्था इति न हि भावशब्दस्य प्रथमोऽर्थो युक्ति-युक्तः। भावा स्वसंवलितान् सर्वानर्थान् भावयन्ति वासयन्तीत्यनया दृष्टया भावशब्दस्य द्वितीयोऽर्थो युक्तियुक्तिः। परमयं भावस्य केवलं कार्याभिधायी न तु स्वरूपाभिधायी। एवं स्थिते चित्तवृत्तिरूप इत्येव भावशब्दस्य युक्तियुक्तोऽर्थः।

भावानामुद्भवे विषययोगो यथाकथञ्चित्स्वीकार्य एव। परं यत्र कुत्रचिन्न हि अस्य योगस्यानिवार्यत्वम् प्राधान्यं वा विषयाभावेऽपि भावविशेषस्य स्थितिदर्शनात्। अत्र चित्तगतैरुपादानैर्भावविशेषस्य निर्माणम्। चित्तगतान्युपादानि सन्ति सत्त्वरजस्तमांसि। अत्रापि भावदृष्टचा रजोगुणस्य विशिष्टता। एवं स्थिते रजोगुणेन यस्य भावस्य साक्षान्निर्माणं तत्र चित्तोपादानस्य प्राधान्यम् तस्य च भावस्य सर्वेषु भावेषु वैशिष्ट्यमिति ज्ञेयम्। अयमेव भाव उत्साह इत्युत्साहस्य भावान्तरेभ्यः कश्चन विशेषः स्वीकार्यः।

भावेषु प्रधानभूतेनोत्साहेन सह आन्तरिक तत्त्वानां बाह्यतत्त्वानाञ्च योगः। आन्तरिक तत्त्वेषु प्राणतत्त्वस्य सत्तेति प्राणप्रेरितस्योत्साहस्य सर्वातिशायित्वम्। अस्य प्राणप्रेरितस्योत्साहस्यार्थं प्रति प्रवृत्तिरित्यार्थिकं जगदस्य बाह्यं कार्यक्षेत्रम् तत्र चास्य वर्गसंघर्षरूपेणाभिव्यक्तिः। बाह्यतत्त्वेषु धर्मस्य देशस्य च स्थितिरिति धर्मप्रेरितस्य देशप्रेरितस्य चोत्साहस्य लोके दर्शनम्।

एतदतिरिक्तं विद्वद्भिर्दयादानशास्त्रादिसम्बन्धिनामप्युत्साहानां निरूपणं कृतम्। अत्र दयाप्रेरितस्योत्साहस्य दानप्रेरितस्य चोत्साहस्य धर्मप्रेरित उत्साहेऽन्तर्भावः। शास्त्रसम्बन्धिनोत्साहस्य धर्मप्रेरित उत्साहेऽन्तर्भावः।

CS$_{(A)}$—64 शब्दसाधुत्व और काव्यशब्दसाधुत्व

रमणकुमार शर्मा, दिल्ली

काव्य के स्वरूप के सम्बन्ध में दो विरुद्ध मत भामह से भी पूर्वाचार्यों द्वारा आविष्कृत किये गये थे। मङ्गल इत्यादि साहित्य-मीमांसकों का एक वर्ग "सुपां तिङां श्रवः" को ही काव्यपाक मानता था। भामह ने इसे "सौशब्दा" नाम दिया। स्पष्टतः इसका सम्बन्ध व्याकरण से है। काव्यशास्त्र के जन्म से ही व्याकरणसम्मतता काव्य की अनिवार्य शर्त मानी जाती रही है, जिसके अभाव में काव्य असाधु अथवा शब्दहीन आदि दोषों से दूषित हो जाता है परन्तु केवल व्याकरण सम्मत शब्द कवि के अभिलषितार्थ का वहन नहीं कर सकता। मेघदूत का 'कान्ता' पद जिस विशिष्ट अर्थ का व्यञ्जक है, व्याकरण तथा छन्द से अनुरुद्ध भार्या, जाया आदि शब्दों के प्रयोग से वह काव्यचारुत्व उत्पन्न नहीं हो सकता जिसे कुन्तक वक्रोक्ति कहते हैं और आनन्दवर्धन जिसमें ध्वनि के दर्शन करते हैं।

व्याकरण संस्कार के साथ-साथ शब्द की नैरुक्तिक व्युत्पत्ति, भावानुकूल वर्णसंयोजन और अग्राम्यता भी काव्य के लिए समान रूप से आवश्यक है, जिसके अभाव में काव्य वार्त्तामात्र रह जाता है परन्तु

इसकी विशिष्ट प्रतिभा से मण्डित कवि सिद्ध सारस्वत वनता है और उसका कान्त काव्यमय शरीर दिवङ्गत होने पर भी निरातङ्क रहता है।

अस्तु, भाषा की दृष्टि से शब्द का साधुत्व और काव्य की दृष्टि से शब्द का औचित्य निश्चय ही दो भिन्न परिकल्पनायें हैं। प्रस्तुत शोधपत्र उसी कथ्य का प्रतिपादन करता है।

CS((A))—65 PHILOSOPHIC IMPLICATIONS OF THE RASA-SŪTRA INTERPRETATIONS

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Bhaṭṭa Lollaṭa, Sri Śaṅkuka, Bhaṭṭanāyaka and Abhinavagupta, four important critics, have endeavoured to interpret the Rasa-sūtra of Bharata; hence the view that there are four interpretations, because of mutual differences among them.

Each one of the four critics mentioned above has attempted to interpret the sūtra not only with the aid of the available material from Bharata's Nāṭya-śāstra itself, but also against the background and with the help of some tenets and ideals of philosophical systems like Nyāya, Pūrvamīmaṁsā, Sāṅkhya and Vedānta.

Among the four interpreters, Lollaṭa explains the Sūtra in terms of Utpatti (Generation) for Rasa and so forth, and while doing so, he does not make any distinction between Kāvya and the real world. Because of such an approach, not much of regular philosophic implications could be gleaned from his interpretation.

In Śaṅkuka's interpretation, there are clear traces of the influence of Nyāya; therefore his approach is characterised by a few theories of logic, particularly Anumiti (Inference).

In the interpretation given by Bhaṭṭanāyaka, the third critic, there is the influence of Pūrvamīmāṁsā to a limited extent; and that is the term Bhāvanā (Abhidhā, Bhāvanā and Bhoga are the three word-functions according to him) which, as Prof. Hiriyanna observes, reminds one of Bhāvanā of Pūrvamīmāṁsā. However, the influence of Śaṅkhya in his interpretation is more noteworthy as can be gleaned from his reference to Bhoga (Enjoyment), Sattvodreka and so forth, which are obviously inspired by the Śaṅkhya conceptions of enjoyment, of Sattva-Rajas-Tamas as constituents of Prakṛti and so on.

According to Abhinavagupta, Rasa is the spectator's Sthāyibhāva as suggested by Vibhāva, Anubhāva and Vyabhicāribhāva; for maintaining this view, he postulates another word-function, namely Vyañjanā, besides the usually accepted Abhidhā and Lākṣaṇā. He also admits Sādhāraṇīkaraṇa (Universalization) through which Sthāyibhāva, Vibhāva etc., are universalized and give rise

to Rasānubhava. He also refers to seven obstacles to Rasānubhava. With the removal of those obstacles and with universalization taking place in the spectator, there would be Rasa, in him; Abhinavagupta maintains that it is akin to Brahmāsvāda. In Abhinavagupta's approach to Rasa, one can clearly see the influence of the Vedāntic conceptions of Ātman, Brāhmaṇa Avidyā (Ignorance), Kāma (Desire), and Karma (Strife) being the chief obstacles to Brahma-realization and so forth.

Thus one can discern the important philosophic implications in the Rasasūtra interpretations.

$\mathrm{CS}_{(A)}$—66 अर्वाचीन संस्कृत काव्यशास्त्र में यशोभूषण परम्परा

आनन्दकुमार श्रीवास्तव्य, -इलाहाबाद

प्रस्तुत शोघपत्र में पण्डितराजोत्तरयुगीन संस्कृतकाव्यशास्त्रीय यशोभूषण ग्रन्थों का सूचनात्मक एवं आलोचनात्मक सविस्तर विवरण हैं। लौकिक संस्कृत साहित्य में प्रारम्भिक युग से ही हम कुछ कवियों के द्वारा रचित काव्य में अपने आश्रयदाताओं का गुणगान दृष्टिगत होता है। हर्षचरित प्रभृति ग्रन्थ इसी कोटि के हैं। सम्भवतः इन्हीं ग्रन्थों से प्रभावित होकर काव्यशास्त्र के क्षेत्र में यशोभूषण परम्परा का आविर्भाव हुआ और काव्यशास्त्रियों ने काव्यशास्त्रीय तत्त्वों के उदाहरण में अपने आश्रयदाताओं के प्रशंसापरक पद्यों का निर्माण किया।

काव्यशास्त्र के क्षेत्र में विद्याघरकृत एकावलि (१४ वीं शताब्दी) यशोभूषण शली पर लिखा गया प्रथम ग्रन्थ है। इसके अनन्तर विद्यानाथ ने प्रतापरुद्रयशोभूषण (१४वीं शताब्दी) ग्रन्थ की रचना की जिसमें ग्रन्थ का अमिघान भी अपने आश्रयदाता के नाम के आधार पर रखा। आधुनिक युग मे विशेषतः संस्कृत काव्यशास्त्र के क्षेत्र में यशोभूषण ग्रन्थों की बहुलता दृष्टिगत होती है। इस काल में अन्य भारतीय भाषाओं जैसे हिन्दी इत्यादि में भी शिवराजभूषण प्रभृति यशोभूषण ग्रन्थों की रचना हुई। इस काल के संस्कृत काव्यशास्त्रीय यशोभूषण ग्रन्थों को चार भागों में बाँटा जा सकता है—(१) कुछ आचार्यों ने अपने काव्यशास्त्रीय ग्रन्थों के नाम आश्रयदाताओं के नाम के आघार पर रखे और समस्त उदाहरणों में अपने आश्रयदाताओं के गुणों की प्रशंसा की। यथा—नरसिंह कविरचित नञ्जराजयशोभूषण; कृष्णदीक्षित रचित रघुनाथभूपालीय, कच्छपेश्वर दीक्षितरचित रामचन्द्रयशोभूषण, अरुणगिरिकविरचित गोदवर्मयशोभूषण, रामकर्णरचित यशवन्तयशोभूषण, सदाशिवमखिन्‌रचित रामवर्मयशोभूषण, आणिविल्ल वेंकटशास्त्रीरचित अप्पयराययशश्चन्द्रोदयम्, इंचूर केशवनम्बूदरीकृत कुलशेखरीयम् तथा काशी लक्ष्मणकविरचित शाहराजीय (अथवा अलङ्कार ग्रन्थ)। (२) कुछ आचार्यों ने अपने काव्यशास्त्रीय ग्रन्थ के समस्त उदाहरणों में अपने आश्रयदाताओं की गुणप्रशंसा तो की किन्तु ग्रन्थ-अभिघान सामान्य रखे। यथा—देवशङ्करपुरोहितकृत अलङ्कारमञ्जूषा, कल्याण सुब्रह्मण्यकृत अलङ्कारकौस्तुभ, कृष्णसुधीकृत काव्यकलानिघि, नरसिंहकृत गुणरत्नाकर, यज्ञनारायणकृत अलङ्काररत्नाकर। (३) कुछ आचार्यों ने अपने ग्रन्थों के मात्र कुछ उदाहरणों में ही अपने आश्रयदाताओं का गुणगान किया। यथा—चिरञ्जीव भट्टाचार्यकृत काव्यविलास, विश्वेश्वर पाण्डेयकृत अलङ्कारमुक्तावली और वेदान्ताचार्यकृत प्रकाशोत्तेजिनी (का० प्र० टीका)। (४) कुछ आचार्यों ने उदाहरणों में अपने आराध्य देव अथवा गुरु की स्तुति की है। इसी प्रकार कुछ

ग्रन्थों में यह स्तुति व्यंग्यरूप से दिखायी देती है। यथा—श्रीकृष्ण परब्रह्मकृत अलङ्कारमणिहार, श्वेतारण्यम् नारायणयज्वन्कृत शिवार्थलिङ्कारस्तव एवं वृत्तालङ्कार रत्नावली, सुधीन्द्रयतिकृत अलङ्कार मञ्जरी एवं अलङ्कारनिकष, बलदेवविद्याभूषणकृत साहित्यकौमुदी तथा अच्युतरायकृत साहित्यसार।

CS$_{(A)}$—67 अभिज्ञानशाकुन्तलम् में वर्ण-विन्यास-वक्रता

नीलम श्रीवास्तव, लखनऊ

"अभिज्ञानशाकुन्तलम्" में वक्रोक्ति का प्रचुर विलास प्राप्त होता है। यहाँ पर वक्रोक्ति का तात्पर्य "वक्र कथन" नहीं, अपितु काव्यशास्त्रीय अभिप्राय ग्रहण किया गया है।

काव्यशास्त्रीय परम्परा में आचार्य कुन्तक के द्वारा वक्रोक्तिवाद का प्रतिपादन किया गया है। आचार्य कुन्तक का मत है कि वक्रोक्तियुक्त की ही काव्यता होती है, वक्रोक्तिरहित की नहीं। वक्रोक्ति का अभिप्राय है—"प्रसिद्ध अभिधान का अतिक्रमण करने वाली सहृदयाल्हादकारिणी वैदग्ध्य की शोभा से युक्त भणिति।" यह वक्रोक्ति काव्य के सूक्ष्मतम अंग 'वर्ण-विन्यास' से लेकर स्थूलतम अंग 'प्रबन्ध' में भी प्राप्त होती है। इसी कारण कुन्तक ने वक्रोक्ति के ६ भेद करते हुए अशेष काव्यसौन्दर्य को वक्रोक्ति में ही ग्रहण कर लिया है। वक्रोक्ति के ६ भेद हैं—वर्ण-विन्यासवक्रता, पदमूर्वार्द्धवक्रता, पदपूर्वार्द्धवक्रता, वाक्यवक्रता, प्रकरणवक्रता और प्रबन्धवक्रता। इस निबन्ध में वर्णविन्यासवक्रता के स्वरूप और "अभिज्ञानशाकुन्तलम्" में उसके प्रयोग पर विचार किया गया है।

कुन्तक के अनुसार काव्य में सहृदयाल्हादकारी प्रसिद्ध अभिधान का अतिक्रमण करने वाले वर्णों का विन्यास 'वर्ण-विन्यास-वक्रता' है। यह दो प्रकार की है—अनियतस्थानावृत्तिरूपा और नियतस्थानावृत्तिरूपा। अनियतस्थानावृत्तिरूपा वक्रोक्ति तीन प्रकार की है। इनमें भी प्रत्येक के अनेक भेद है। काव्य में अनुप्रास और यमक अलंकार से प्राप्त सौन्दर्य को कुन्तक ने वर्ण-विन्यास वक्रता के द्वारा स्पष्ट किया है। कुन्तक की वर्ण-विन्यास-वक्रता के सभी भेदों के उदाहरण "अभिज्ञानशाकुन्तलम्" में प्राप्त होते हैं ऐसा मेरा मत है।

CS$_{(A)}$—68 STUDY OF SOME WORDS USED IN DERIVATIVE SENSE IN THE RĀVAṆĀRJUNĪYAM

S. P. SHRIVATSA, BHADRAWAH

Bhauma Bhaṭṭa, the author of the *Rāvaṇārjunīyam* (=RA) provides an interesting study of some words used etymologically in this *Kāvya*. In order to explain Pāṇinian rules, he has to use such words in their derivative sense though some times, he uses them in their conventional sense also.

Some such words are :

Yudhiṣṭhira:

Conventionally Yudhiṣṭhira is a name of a well-known character in the *Mahābhārata* (=MBh) i.e., the elder brother of *Pāṇḍvas.* But the poet of the *RA* uses the word *Yudhiṣṭhira* in its etymological sense (=Yudhi+tiṣṭhātīti,

Yudhiṣṭhira. Pāṇinian rule 8-3-95 prescribes here 'ṣ' in place of '*S*'. In verse under reference this word has been used as an adjective of Rāvaṇa. (RA. XXVI.45).

Duḥśāsana—like Yudhiṣṭhira—

This word also has a conventional meaning. But the poet uses it in its derivative sense which means—'one who is difficult to be ruled over'.

In the *RA*, this word has been used as an adjective of *Kaścit* "*duḥśāsano yena na Kaścidasti*" (RA. XII.46).

Here Pāṇini rule 3.3.126 prescribes the suffix '*Khal*' and '*Vārtika*'—'Bhāṣayām' etc. lays down here affix 'yuc' instead of normal '*Khal*'.

Duryodhana:

Duryodhana also is a popular character in *MBh*. The poet uses this word in its derivative sense=he who is difficult to be conquered in war. Abovementioned vārtika prescribes suffix '*yuc*'— (=ana) here. This word has been used in the *RA* as an adjective of Rāvaṇa (XII.46).

Gaviṣṭhira:

Conventionally *Gaviṣṭhira* is a name of a Vedic seer who belonged to Aitri's family was well-versed in four *Vedas*, whereas etymologically *Gaviṣṭhira* means, he who attends cows. But Bhaumabhaṭṭa neither uses this word in its conventional sense nor in its etymological sense. He, therefore, assigns his own interpretations to this word and uses it as an adjective of sage Pulastya who was an authority on four Vedas. The rule P. 8-3-95 prescribes '*Satva*' in place of '*S*', example—*Gaviṣṭhiro veda*-catustāyin *yaḥ* (RA. XXVI.46).

Similarly he has used *upāsanā* (RA. XII.35, P. 3.3.107, P. 7.1.1.) *Kārikā* (RA. XII. 36, P. 3.3.110) *Sūrpaṇakhā* (RA. XIV. 32, P. 4.1-58 P. 8.4.3.) *Purandara* (RA. X. 22, XIV. 46, XX. 57, XXV. 15 P. 3.2.41). *Parameṣṭhī* (RA XXVI. 42, 8. 3.97). *Udhya*—(RA. VII.7, P. 2.4.7 and RA. IX. 28, P. 3.1. 1154, *Bhūtadhātrī*—RA XI. 49, P. 3.2.181 *Devikā* RA. XXIII. 2. P. 7.3.1. etc.

CS$_{(A)}$—69 रत्नाकरकृता ध्वनिगाथापञ्चिका

कृष्णकान्त शुक्ल, बरेली

महाकवे रत्नाकरस्य स्थानं संस्कृतसाहित्येऽत्यन्तं महत्त्वपूर्णं वर्तते। तस्य हरविजयं, वक्रोक्तिपञ्चाशिका ध्वनिगाथापञ्चिका चेति कृतित्रयं सहृदयसमाजे सुप्रसिद्धम्। आसु रचनासु 'ध्वनिगाथापञ्चिका'मवलम्ब्य विदुषां विसंवादाः सन्ति। डा० सन्तोषकुमारी शर्मा, इण्डोलोजिकल रिसर्च इन्स्टिटयूट—द्वारकातः प्रकाशिते

'शारदापीठप्रदीप' नाम्नि (अगस्त १९६४ वर्षस्य) पत्रे स्वकीये निबन्धे प्रतिपादयति यदस्यां रचनायां शिवपार्वत्योः काल्पनिकः संवादःपञ्चाशत् पद्येषु वर्णितोऽस्ति। परमत्र शिवपार्वत्योःसम्भाषणस्य चर्चा दूरतोऽपि नास्ति। (द्रष्टव्या–पञ्च/षट् सप्रत्युत्तराष्ट्रादश ईशवीये (१८७५-७६) वर्षे भण्डारकरप्राच्यशोधसंस्थाने त्रिपञ्चाशदुत्तरेद्विशततमे (२५३) क्रमे संग्रथिता पाण्डुलिपिः)।

तत्र तु ध्वन्यालोकसमुद्धृतानां गाथानामानुपूर्वीतः सव्याख्यं सङ्कलनमस्ति। व्याख्या च ध्वन्यालोकानुसारमेवास्ति।

उक्तलेखिका अस्यानाम 'ध्वनिगाथापञ्चाशिका' इति स्वीकरोति। तस्याः स्थापनास्ति–"दी नम्बर फ़िफ़्टी एप्पीयर्स टू बी फ़ेवरेट विद् द पोयट फ़ोर द वक्रोक्तिपञ्चाशिका एण्ड ध्वनिगाथा पञ्चाशिका ओल्सो कण्टेन इन इट्।: एज़ दे कन्सिस्ट आफ़ फ़िफ़्टी स्टेन्जाज़।" एतदपि न साधु। यतो हि तत्र पञ्चाशत गाथा न सन्ति। तासां शुद्ध संख्या तत्र चत्वारिंशद् वर्तते। 'मङ्गलाचरणं' 'पुष्पिका' च तस्या नाम 'ध्वनिगाथापञ्चिका' इति स्वीकुरुतः। तथा च मङ्गलाचरणम्—"वाग्देवी शिरसा नत्वा वाचोवैचित्र्यहेतवे। करोति कश्चिद् गाथानां ध्वनिशास्त्रस्य पञ्चिकाम्।" पुष्पिका चैवम्–"समाप्ता ध्वनिगाथापञ्चिका। कृतिरियं काश्मीराचार्यरत्नाकरस्य"

अस्याः समग्रभ्रान्तेर्मूलं श्रीकृष्णमाचार्यस्येतत् कथनं प्रतिभाति—

अन्यच्च–हरविजयस्य वक्रोक्तिपञ्चाशिकायाश्चान्ते 'रत्नाङ्क' शब्दस्य प्रयोगः प्राप्यते, परं ध्वनिगाथापञ्चिकाया अन्ते न। अत इयं कृतिर्वर्तमानरूप एव रत्नाकरस्य स्वीकर्तुं न शक्यते।

अत इदं निर्धारणमुचितं प्रतीयते यद् रत्नाकरस्य प्राकृतगाथानां किमपि संकलनं प्रचलितं भवेत्। तस्माद् गाथानामधिकांशो ध्वन्यालोके उद्धृतो भवेत्। कालान्तरे चात्यन्तप्रचलितानां गाथानां संकलनं केनापि कृतं भवेत्। ध्वन्यालोके उद्धृताः सर्वाद्पि गाथास्तेन सङ्कलिताः स्युः। 'ध्वनिगाथापञ्चिका' च तस्य सङ्कलनस्य नाम कृतं भवेत्।

ध्वनिगाथापञ्चिकाया विषयेऽपरां भ्रान्तिं डा० कृष्णकुमारः स्वसम्पादितभूमिकायां करोति (द्रष्टव्या, साहित्यभण्डार, मेरठतः प्रकाशिता ध्वन्यालोक-भूमिका पृष्ठ संख्या ६०-६१)। स लिखति–"रत्नाकरेण स्व ध्वनिगाथापञ्चिकायां ध्वन्यालोकस्य प्राकृतगाथानां व्याख्या कृतास्ति। रत्नाकरस्य समयोऽभिनवगुप्तादनन्तरमभविषयद्य तो हि तेनास्यां व्याख्यायामभिनवगुप्तस्यानुकरणं कृतम्।' रत्नाकरानन्दवर्धनाचार्यौ समसामयिकौ, यथा च कल्हणेन राजतरङ्गिण्यामुक्तम्। तस्याभिनवगुप्तस्यानन्तरं स्थितेस्तु प्रश्न एव नोदेति। उक्तसम्पादकस्यैतत्कथनंस्ववचनविरोधादेवापास्तं भवति।

पुस्तकमिदं कदाचित् उभाभ्यामपि नोपलब्धमस्याद् भ्रान्तिरियं नात्यन्ताश्चर्यकारिणी। एतस्यां स्थितौ ध्वनिगाथापञ्चिकाकर्तृत्वं संघटना च विदुषामूहापोहमपेक्षते।

CS$_{(A)}$—70 माधुर्य गुण : मम्मट, विश्वनाथ और पण्डितराज जगन्नाथ की दृष्टि

उमाकान्त शुक्ल, मुजफ्फरनगर

मम्मट तथा विश्वनाथ त्रिगुणवादी हैं। पण्डितराज जगन्नाथ ने त्रिगुणवाद और दशगुणवाद (या विंशतिगुणवाद) दोनों का उल्लेख किया है। माधुर्य गुण के प्रसंग में मम्मट ने चित्तद्रुति के हेतु-भूत

आह्लादकत्व को तथा विश्वनाथ ने चित्तद्रवी भावमय आह्लाद को माधुर्य गुण कहा है। जगन्नाथ ने संयोगपरक ह्रस्व वर्णों को छोड़ कर शेष वर्णों से रचित पृथक्पदत्व को शब्दगत एवं एक ही उक्ति के भंग्यन्तर से पुनः पुनः कथनात्मक वैचित्र्य को अर्थगत माधुर्य गुण कहा है। माधुर्य किस–किस रस में रहता है । इस प्रश्न पर पण्डितराज ने तीन मत देकर उनकी परीक्षा की है। वस्तुतः ये मम्मट के सूत्र की तीन संभावित व्याख्याएं हैं, जिनमें दो मम्मटानुसारी हैं।

गुणसूचियों में भरत से लेकर पण्डितराज के बाद तक प्रायः माधुर्य गुण की गणना होती रही है किन्तु इसकी व्याप्तियां अलग-अलग रही हैं। ध्वन्यालोक का चिन्तन-दर्शन एक विशिष्ट दिशा में चला है। मम्मट जहाँ आवश्यक हुआ है वहाँ संशोधन करते हुए आनन्दवर्धन के चिन्तन पर चले हैं।

आनन्दवर्धन विप्रलंभ शृंगार और करुण में .माधुर्य का प्रकर्ष देखते थे। मम्मट ने करुण, विप्रलंभ और शान्त रस में इसकी अतिशयता देखी है।

विश्वनाथने मम्मटकृत माधुर्य गुण के लक्षण को युक्तियुक्त नहीं कहा है। वास्तविक वात यह है कि माधुर्य गुण के निरूपण में विश्वनाथ ने कोई नवीन अवधारणा प्रस्तुत नहीं की है। उन्होंने आनन्दवर्धन और अभिनवगुप्त के साथ-साथ चण्डीदास की माधुर्य-धारणा को ज्यों का त्यों ले लिया है।

पण्डितराजकृत माधुर्य गुण का लक्षण वामन के काव्यालंकारसूत्र, उसकी वृत्ति तथा काव्यालंकारकामधेनु पर आधृत है। संक्षेप में उन्होंने वामन के माधुर्यचिन्तन को नवीन शब्दावली और शैली में पूरकर पुनः प्रतिष्ठित करने का प्रयास किया है।

CS$_{(A)}$—71 रुय्यक-शोभाकर-जयरथ : एक विलक्षण विवादचक्र

अजित ठाकोर, सूरत

अलंकारशास्त्र में अलंकारविचारणा के विषय में हुए दो विवादचक्रों में अप्पय – जगन्नाथ – नागेश के विवादचक्र में सैद्धान्तिक विरोध के मुकाबले में वैयक्तिक तेजोद्वेष प्रधान है। जब कि रुय्यक – शोभाकर-जयरथ के विवादचक्र के मूल में अलंकारविचारणा की भिन्न भिन्न परंपराएं रही हैं। इस में सैद्धान्तिक विरोध प्रधान होने से यह विवादचक्र ज्यादा महत्त्वपूर्ण है।

उद्भट-मम्मट-तिलक की परंपरा के रुय्यक की विचारणा पर अलंकारभाष्यकार – अलंकारसारकार की परंपरा के शोभाकर ने अलंकारों का वर्गविभाजन, स्वरूप, प्रभेद तथा उदाहरणों में अलंकारनिर्णय – इस तरह सभी पहेलुओं पर तर्कपूत प्रहार करके उसे हिला दिया है। शोभाकर के इस आक्रमण से रुय्यक का सयुक्तिक बचाव करके जयरथ प्रायः उनकी विचारणा को पुनः प्रतिष्ठित करते हैं। ये शोभाकर से प्रभावित होते भी नजर आते हैं।

शोभाकर की अरूढ और परंपराभंजक विचारणा विचारोद्दीपन का उत्तम कार्य बजाती हुई उद्भट्टादि की श्रद्धेय मानी गई परंपरा की कसौटी के उत्तम मानदंड देती है। अनुगामियों में जगन्नाथ को परीक्षण के लिये ये वहुत उपयोगी सिद्ध हुए हैं।

CS$_{(A)}$—72 RĪTI VERSUS STYLE

D. N. TARAFDER, PUNE

The paper proposes to discuss compare and contrast the two concepts namely 'Rīti' and Style'. 'Rīti is the concept of Indian peotics whereas 'Style' is the Western concept. There are six different types of schools in Sanskrit poetics; such as : the school of Rasa, The school of Alaṃkāra, the school of Rīti, the school of Dhvani, the school of Vakrokti and the school of Aucitya, 'Rīti' is one among these. 'Style' on the other hand is a quality of language which communicates presisely emotion or thoughts or a system of emotion or thoughts, piculiar to the author. It is a prominent factor in western literary criticism.

The aim of this paper is to see how far the Indian as well as the western concepts namely 'Rīti' and 'Style' come close. In other words, is 'Style' synonymous with 'Rīti' or do they differ from each other? The paper attempts a thorough study of these questions.

CS$_{(A)}$—73 रसानुभव की प्रकृति और चैत्तिक दशाएँ

रमाशंकर तिवारी, फैजाबाद

परिनिष्ठित आचार्य–परम्परा में रसानुभव को चिन्मय, स्वप्रकाश, आनन्दमय तथा अखण्ड बताया गया है। यह निर्विवाद तथ्य है कि रसानुभव की आतन्दमयता का प्रमेय मूलतः इस दार्शनिक मान्यता पर प्रलंबित एवम् उपलालित रहा है कि परात्पर तत्त्व की अनुभूति अखण्ड तथा आनन्दमयी होती है—चाहे वह मान्यता कश्मीरी शैवदर्शन से अथवा अद्वैतवेदान्त से श्रृंखलित रही हो।

इसके साथ ही, रसानुभव को कतिपय चित्त-दशाओं से भी जोड़ा गया है । जैसे कि भट्टनायक ने "द्रुति-विस्तार-विकास-लक्षणेन" कह कर रसानुभवकाल की तीन दशाओं का उल्लेख किया था।

तब प्रश्न यह उठता है कि रसकाल की बहुवचनात्मक चैत्तिक दशाओं का सामंजस्य रस की अखण्डता तथा आनन्दमयता के साथ क्यों कर स्थापित किया जा सकता है? इस संदर्भ में, हम समझते हैं, आत्मा अथवा परम तत्त्व की आनंदमयता को दार्शनिक आधार तथा "त्रैगुण्यवाद" के मनःशास्त्रीय आधार जिससे ही उपर्युक्त चैत्तिक दशाओं की उपपन्नता मानी गयी है—इनमें सामंजस्य-स्थापन हमारी परिनिष्ठित आचार्य-पदवी का प्रधान लक्ष्य रहा है।

इस प्रश्न पर रसों की आस्वाद्यता की दृष्टि से भी विचार किया जा सकता है। इस प्रसंग में तीन दृष्टियाँ खुलती हैं: साक्षात्कारात्मकता, चर्वणागोचरता और सामान्य अनुभवनात्मकता।

अन्ततः हम यह मानते हैं कि काव्यानुशीलन का मौलिक फल है 'जीवन-बोध'; और जिस काव्य के अनुशीलन से हमारा जीवन-बोध जितना तीव्र, सघन तथा संकुल बनता है, वह काव्य उतना ही हमारे लिए मूल्यवान् बनता है। रामायणादि के युग-युग से अनुशीलित होने का कारण यही है कि उनसे हमारा जीवन-बोध समृद्ध होता है, हमारी जीवनदृष्टि में नये आयाम जुड़ते हैं।

CS$_{(A)}$—74 नाट्यभेद सम्बन्धी प्रश्न एवं समस्याएं

कृष्णकान्त त्रिपाठी, कानपुर

संस्कृत साहित्य प्रारंभ में लौकिक और शास्त्रीय धाराओं वाले नाट्य का वाहक रहा है। दोनों धाराओं में विकसित साहित्य का वर्गीकरण सरल नहीं था। फलतः संस्कृत नाट्य का वर्गीकरण और नृत्य के साथ इसका पृथक्करण भी कठिन था। नाट्य और नृत्य का विभेदपूर्ण कथन एक जटिल प्रश्न हैं।

रूपक और उपरूपकभेद तथा मान्यता भी एक समस्या है। क्योंकि अधिक संख्या में नाटयशास्त्री इस विषय में विपरीत मत रखते हैं। नाट्य भेद की संख्या भी एक समस्यात्मक प्रश्न है जिसमें मतैक्य नहीं है।

कुछ विशिष्ट प्रकार के नाटकों की समस्या (जैसे प्रतीक नाटक) शास्त्रीयता से हट कर कुछ विचारस्वातन्त्र्य की अपेक्षा रखती है।

प्राकृत नाटच और संस्कृत नाट्य भी विचारात्मक प्रश्न हैं जिन पर पर्याप्त प्रकाश अभी नहीं है।

यही निबन्ध के पृष्ठ हैं।

CS$_{(A)}$—75 संस्कृक उपन्यास का उद्भव

विजयलक्ष्मी त्रिवेदी, कानपुर

संस्कृत उपन्यास पाठक की रसान्वेषिक वृत्ति को तृप्त करने में गद्य की पारम्परिक भव्यता की रक्षा करते हुये प्रतिब्रद्ध है। इसकी सबसे बड़ी विशेषता यह है कि यहाँ गद्यकाव्य की भाषा, रसात्मकता, अलङ्कृति एवं सौन्दर्योन्मुखशिवत्व प्रतिपादन के साथ-साथ यथार्थ का स्वाभाविक चित्रण एवं पात्रों की मनोदशा का सूक्ष्माङ्कन किया गया है। इस दृष्टि से संस्कृत उपन्यास नौवेल, बंगला, मराठी अथवा हिन्दी उपन्यासों की छाया न होकर एक स्वतन्त्र एवं पृथक् प्रतिमान निर्धारित करता है। 'अपादः पदसन्तानो गद्यम्' के नकारात्मक विभावन से औपन्यासिक गद्य नें निश्चित आयाम प्राप्त कर लिये हैं। कादम्बरी शब्द मराठी में उपन्यास के लिये रूढ है जो द्योतिन करता है कि बाणभट्ट कृत कादम्बरी कथा में उप- न्यास के तत्त्व अपने प्रारम्भिक किन्तु भव्य रूप में विद्यमान थे। तथापि स्पष्ट रूप से उन्हें उपन्यास इसलिये नहीं कहा जा सकता कि उस काल तक उपन्यास शिल्प के वर्तमान मानक उनमें व्याप्त नहीं होते।

अतः संस्कृत उपन्यास का उद्भव उन्नीसवीं शती के अन्तिम चरण में बंगला के बंकिम युग एवं हिन्दी के भारतेन्दुयुग के साथ पण्डित अम्बिकादत्त व्यास के 'शिवराजविजय' से होता है। यद्यपि स्वयं उपन्यासकार ने 'गद्यकाव्य मीमांसा' नामक अपनी लघुकृति में गद्यकाव्य क्रो उपन्यास के अर्थ में प्रचलित होना सम्भावित माना है। यहाँ तक कि उपन्यास को गद्यमय प्रबन्ध काव्य जिसे पुस्तकाकार ग्रन्थ कहा जा सके उपन्यास कहा है तथा कादम्बरी और शिवराजविजय को उसका उदाहरण प्रमाणित किया है।

सस्कृत-उपन्यास के विकास में तीन चरण स्पष्ट रूपेण लक्षित हैं। 'स्वतन्त्रता-संग्राम' के स्वर को मुखरित करने वाले उपन्यास—जिसका उदाहरण शिवराजविजय है। संस्कृतियों के संक्रमण आर्थिक, सामाजिक, राजनैतिक परतन्त्रता में गिरते मनोबल एवं उससे संघर्ष को कटिबद्ध जनमानस के क्षोभ, दैन्य, उत्पीडन व आत्मव्यथा को अभिव्यक्ति प्रदान करने वाले सामाजिक नायिकाप्रधान (अधिकांश) उपन्यास। इनका प्रतिनिधित्व आचार्य कृष्णामाचार्य का 'सुशीला' उपन्यास करता है।

द्वितीय चरण में स्वतंत्रता प्राप्तिजन्य आह्लाद और राष्ट्रीय सामाजिक तथा मानवीय मूल्यों का उदात्तीकरण अभिलक्षित है। डा. रामजी उपाध्याय कृत 'द्वासुपर्णा' उल्लेख्य है साथ ही औपन्यासिक रचनात्मक भाषा प्रयोग का भी यह सुन्दर नमूना है।

संस्कृत उपन्यास का पूर्णविकसित एवं आधुनिकतम रूप हमें डा. श्रीनाथ हुसूरकरशास्त्री के उपन्यासों में देखने को मिलता है—जहाँ उपन्यास योग्य गद्य एवं गद्यमय औपन्यासिक परिवेश, पात्र, वस्तु, भाषा तथा वह सब कुछ जो श्रेष्ठ उपन्यास की रचना में प्रयोज्य है, विद्यमान है। 'सिन्धुकन्या' की संक्षिप्त समीक्षा इस सन्दर्भ में वरणीय है।

CS$_{(A)}$—76 आचार्यभरतस्य शृङ्गारिकविश्लेषणम्

दुर्गाप्रसाद उपाध्याय, मुज़फ्फरपुर

मुनेः भरतस्य मते शृंगारो नाम रसः मौलिकः सर्वव्यापकश्च भवति। स्वकीये नाट्यशास्त्रे शृंगारं परिभाषयन् आह–"तत्र शृंगारो नाम रतिस्थायिप्रभवः, उज्ज्वलवेशा त्मकः। यत्किञ्चिल्लोके शुचि मेध्यमुज्ज्वलं दर्शनीयं वा तच्छृङ्गारेणोपमीयते। यस्तावदुज्ज्वलवेषः सः शृंगारवानित्युच्यते। यथा च गोत्रकुलाचारोत्पन्नानि आप्तोपदेशसिद्धानि पुंसां नामानि भवन्ति, तथैवैषां रसानां भावानां च नाट्याश्रितानां चार्थानामाचारोत्पन्नात्याप्तोपदेशसिद्धानि नामानि। एवपेष आचारसिद्धः हृद्योज्ज्वलवेषात्मकत्वाच्छृंगारो रसः। स च स्त्रीपुंसहेतुक उत्तमयुवप्रकृतिः।" इति

अनया परिभाषया स्फुटमिदं जायते यच्छृंगारस्य सन्ति निम्नाङ्किताः मुख्यविशेषताः

(क) गुर्वाचारसिद्धः शृंगारः—भरतकालीना विचारधारा शृंगारस्य आचारोत्पन्नतां तस्य रसस्य तथाविधां भावभूमिं मन्यते यत्र

'भावानामुत्तमं यत्तु तच्छृंगं श्रेष्ठमुच्यते।

इर्यन्ति शृंगं यस्मात्तु तस्माच्छृंगार उच्यते।" इत्युक्तिः सफला जायते।

(ख) शुचि भेध्यमुज्ज्वलवेषात्मकः—शृंगारस्योज्ज्वलता अन्यरसापेक्षया द्रष्टणां पाठकानां वा नयनम्मनांसि प्रविश्य अधिकतरं प्रभावयति।

(ग) स्त्रीपुंसहेतुक उत्तमयुवप्रकृतिः—शुभमिथुनभाव एव शृंगः, अस्मिन्नेव भवति शृंगारस्य पूर्णता। 'उत्तमयुव' शब्देन युवकयोः सम्वित् बोध्यते न तु यौवनोन्मादपूर्णं शरीरम्।

(घ) 'रति'स्थायिभावभूतः भवति शृंगारः। अविच्छिन्ना रतिरेव शृंगारस्य आधारभूमिः

(च) शृंगारः विष्णुदैवत्यः श्यामवर्णकश्च भवति।

CS$_{(A)}$—77 ETHNOLOGICAL INFORMATIONS IN BHARATA'S NAṬYAŚASTRA

B. S. VYAS, VARANAŚI

Nāṭyaśāstra has a valuable account of ethnic groups, races and tribes in Ancient India in Chapters XIII, XVII and XXI of the Baroda edition. This throws light on the fact that during the age of N. S., not only the non-Aryan ethnic groups were assimilated in the Ancient Indian Society, but blood-fusion had also taken place even earlier resulting in the change of colour of skin, stature and facial features. The colour of skin might have also changed due to the effect of Midland and Eastern Indian climate.

N.S. specially pays its attention to the skin-colour of Indians (N.S. XXI, 110-112), which denotes their racial characteristics and tribal features.

(*a*) Non-white-skinned (asita) — Kirātas, Barbars, Andhras, Dravidians, inhabitants of Kāśi and Kosala Janapadas, Pulinda and residents of southern habitate.

(*b*) Reddish-white (gaura) — inhabitants of northern regions — Śakas, Yavanas, Pahlavas and Vāhlīkas.

(*c*) Dark or blue (Śyāma) — Pāncālas, Śaursenas, Māhiṣas, Oḍra-Māgadhas, Angas, Vangas and Kalingas.

Here we find mention of certain ancient Indian tribes, on the basis of which several Janapadas have acquired their regional nomenclature.

The first list of N.S. includes Austrioloids, Dravidians and Mongoloids, while the second includes Indo-Iranian, and Turko-Iranian types. The third group is a mixed one, a fusion of two sub-groups. Aryo-Dravidian and Mongolo-Dravidian types.

N.S. also refers to several other tribes like Ābhira- Pulkasa- Ghoṣaka- Sabara-Cāṇḍāla and Khasa. Complete list of such non-Aryan tribes is : Kirāta Āndhra, Draviḍa, Pulinda, Barbara, Śaka, Yavana, Pahlava, Vāhlīka, Abhira, Ghoṣaka, Śabara, Pulkasa, Cāṇḍāla and Khasa. The list mostly tallies with the list of non-Aryan tribes in Rāmāyaṇa with few differences. Nāṭyaśāstra also like Rāmāyaṇa does not refer to 'Hūṇa', which is present in Viṣṇupurāṇa and also in Kālidāsa.

This paper presents a comparative study of these non-Aryan ethnic groups of Ancient India as attested by Nāṭyaśāstra and has tried to identify the Barbara, Pulinda, Khasa, Ghoṣaka and Pulkasa, who are still a matter of discussion, on the basis of available ethnological literature.

CS$_{(A)}$—78 JAGANNĀTHA'S TREATMENT OF BHAVADHVANI

Y. S. WALIMBE, BOMBAY

The present paper attempts to analyse Paṇḍita Jagannātha's concept of Bhāvadhvani as found in Anana I of the Rasagaṅgādhara. He mainly defines it as that which is suggested by Vibhāvas etc. In other words, for him Bhāva is never Vācya. Here he differs significantly from Bharata, and sides more with Mammaṭa, particularly regarding "devādiyiṣayā Ratiḥ'.

Jagannātha also discusses the mode of suggestion of the Bhāvas. He gives a detailed exposition of all thirtythree Vyabhicārins mentioned by Bharata, along with their Vibhāvas etc. and followed by very apt and poetic illustrations. He also illustrates the psychological aspect of Bharata's Vyabhicārins. The whole discussion is characterised by very great logical acumen and brilliant literary insight. It is all the more significant as underlining the importance of lyrical poetry, which always abounds in the treatment of Bhāvas rather than of Rasas.

Classical — B

CS$_{(B)}$—1 मिथुनयमकम् IN SANSKRIT POETICS — A STUDY

ALKANANDA, BOLPUR

यमक is one of the main alaṁkāras, mentioned by Bharata. Various types of यमक have been shown by Ālaṁkārikas and मिथुनयमक is one of them. Bhaṭṭi has employed this type.

An analysis of the मिथुनयमक has been attempted in this paper to show that पुच्छ, etc. of later ālaṁkārikas come under the group of मिथुनयमक.

CS $_{(B)}$—2 नीतिकाव्य के निकष पर मेघदूत

दिवाकर अवस्थी, दिल्ही

भारतीय काव्यशास्त्र के आचार्यों ने काव्य के अनेक प्रयोजन स्वीकार करते हुए व्यवहार शिक्षण को एक प्रयोजन स्वीकार किया है। कान्त सम्मित उपदेश भी एक प्रयोजन है, इसके आधार पर यह तो मानना ही होगा कि जीवन में मार्गदर्शन कर सकना काव्य का एक अन्यतम प्रयोजन है। इस प्रयोजन से लिखे गये काव्य नीतिकाव्य कहे जाते हैं।

महाकवि कालिदास को रससिद्ध कवि तो माना ही जाता है। अलंकारवादी आचार्यों ने कालिदास की कविता में उपमा अलंकार का जो चमत्कार देखा है वह उन्हें अन्यत्र मिला ही नहीं। काव्य का उद्देश्य उपदेश अथवा व्यवहार शिक्षण मानने वाले आचार्यों ते इस दृष्टि से सम्भवतः कालिदास काव्य

की परीक्षा नहीं की है। आधुनिक काव्यशास्त्र के कुछ आचार्य तो व्यवहार शिक्षण को काव्य में अनिवार्य मानते हैं। अतः इस दृष्टि से भी कालिदास के काव्य की परीक्षा होनी चाहिए।

प्रस्तुत निबन्ध में कालिदास के विप्रलम्भ शृंगार प्रधान गीतिकाव्य मेघदूत की इस दृष्टि से परीक्षा की गयी है क्योंकि इस काव्य में प्राधान्य में विप्रलम्भ शृंगार का है, अतः इसे नीतिकाव्य कहने का साहस तो किसी को करना ही नहीं चाहिए और न लेखक इसे नीतिकाव्य कहना चाहता है। किन्तु लेखक का निष्कर्ष है कि मेघदूत जैसे लघुकाव्य में भी महाकविकालिदास ने एक सौ पन्द्रह पद्यों में से सोलह(१६) पद्यों में अर्थान्तरन्यास अलंकार का प्रयोग करके तथा सत्ताइस अन्य पद्यों में साक्षात् निर्देश का निबन्धन करके शृंगार काव्य के भी २५ प्रतिशत पद्यों में स्पष्ट व्यवहार शिक्षण का प्रयोग किया है, और वह प्रयास सहृदय पाठक के अन्तस्थल में पहुंचकर उसका मार्गप्रदर्शन करता है। इससे प्रतीत होता है कि यदि कालिदास के काव्यों को नीतिकाव्य के निकष पर भी कसा जाए तो भी वे मूर्धन्य कवि सिद्ध होते हैं।

CS(B)—3 नैषध में कालसंकल्पना

शैलजा भैद, नागपुर

श्री हर्ष के नैषधीयचरितम् का अध्ययन करने पर उनके निसर्गचित्रण की आधारशिला 'काल' नामक शक्ति है। ऐसा विधान हम कर सकते हैं। ऐसा महसूस होता है की उनकी निसर्गदृष्टि का मूलाधार 'काल' है।

इस काव्य के अन्तर्गत सूर्यास्त-चंद्रोदय-सूर्योदय आदि वर्णनों पर शोधक दृष्टिपात करते ही 'काल' की सत्ता उद्भासित होती हुई दिखाई देती है।

'ब्रह्म सत्यं जगन्मिथ्या' इस वेदान्त सिद्धान्त का प्रभाव श्रीहर्ष के काव्य में दृग्गोचर होता है। इनकी कुछ उक्तियां देखिये त्रिदशमिथुन क्रीडातल्पे। देवमिथुनों की शय्या पर बिखरे हुए फूलों के समान निस्तेज ग्रहनक्षत्र का दर्शन हो रहा था। भृशमविभरुस्तारा:। नै. १९.१३ त्रिदशमिथुनों पर की रतिक्रीडाप्रसंग में टूटी हुई मौक्तिक मालांसदृश बिखरे हुए छोटे छोटे तारक-नक्षत्रों को इकट्ठा करके सूरज ने फेक दिया। अथवा गतचरदिनस्यायुभ्रंशे। नै. १९.३० कल्के दिन का आयु खतम् हो चुका। अथवा विधाता ने सूरज को शाणचक्र पर घुमाया। इसमें सूर्यातिशायीकालनामक शक्ति का संकेत है। एक स्थान पर कवि काल को किरात व दिन को गज के रूप में चित्रित करता है। कालः किरातः स्फुटपद्मकस्य। नै. २२.९ इस उक्तियें स्पष्ट ही 'काल' की महत्ता व्यंजित करता है। और एक स्थान पर कवि सूरज को पके हुए दाडिम की उपमा देता है। पचेलिमं दाडिमयर्कबिम्बम्। नै. पके हुए दाडिम फल के समान सूर्यबिम्ब को तोडकर संध्यासमय ने उसके रक्तवर्ण छिलके फेक दी और आस्थेमंय बीज चूस कर थूक दिये। और सामने जाकर श्रीहर्ष कहते हैं "बालेन नक्तंअसंमयेन मुक्तम्। नै. २२.५३। प्रदोषकाल रूपी बालक चांदी के लड्डू को लाल रेशमी डोरी से घुमाकर डोरी खीच लेता है। वैसा ही रक्तिमा छोड़ते हुए चंद्रमा का दर्शन होता था। ऐसी उक्तियों में 'काल' को सूर्य-चंद्र के सूत्रधार के रूप में चित्रित किया हैं। सूर्य-चंद्र-सागरादि की निकृष्ट प्रतिमायें इसी बात की प्रतीक है।

CS$_{(B)}$—4 मालतीमाधवस्य द्वितीयनान्दीश्लोकस्य काव्यार्थसूचकत्वम्

अरुणा म. भट्ट, अहमदाबाद

टीकाकृद्भिः मालतीमाधवस्य नान्दीश्लोकेषु यः काव्यार्थः स्फुटीक्रियते तत्र वैमत्यं आस्ते। विषयेऽस्मिन् द्वितीयमङ्गलश्लोकस्य काव्यार्थसूचकत्वम् अत्र अन्यथा चिन्तितम् इति दिक्।

CS$_{(B)}$—5 INDUMATĪ SVAYAMVARA — AN APPRAISAL

C. PANDURANGA BHATTA, MADRAS

Indumatīsvayaṁvara is described in the VI canto of Kālidāsa's Raghuvaṁśa. The kings betraying their passions for Indumatī are described in the ślokas 13, to 19. The commentators Cāritravardhana and Vallabha do not attempt to detect Indumatī's hidden intentions whenever she goes near a different prince. On the other hand commentators like Mallinātha and Hemādri do refer to the hidden intentions of Indumatī on the various actions of her suitors. Hemādri justifies his explanations by quoting the Kāvyādarśa of Daṇḍin (Kāvy I. 79).

Indumatī's servant maid Sunandā giving an account of the exploits of various kings assembled at the Svayaṁvara is being described in the ślokas 23, 24, 28, 29, 33, 35, 36, 42, 47, 53, 56 and 65 of the same canto. Hemādri and Cāritravardhana try to discover hints in Sunandā's speech. In their opinion Sunandā describes the kings with a bias. The view of the above said commentators is not in keeping with the traditions of the Svayaṁvara. Mallinātha is silent in this regard. Aruṇagirinātha who would have lived in the 15th century A.D. shows great sense of propriety in his commentary viz., Raghuvaṁśaprakāśikā while commenting on the above said ślokas. Aruṇagirinātha differs from Hemādri and Mallinātha as he does not make Indumatī and her suitors interpret the actions in a way favourable to them. Again the commentary of Aruṇagirinātha differs from that of Hemādri and Cāritravardhana as it does not refer to either favourable or unfavourable hints in the speech of Sunandā. Moreover Aruṇagirinātha strongly criticises those who interpret the speech of Sunandā as containing good or bad remarks about the kings whom she describes.

A study of the commentaries of Mallinātha, Hemādri and Aruṇagirinātha on these ślokas is made here with a critical approach.

CS$_{(B)}$—6 ŚIṢYAHITAIṢIṆI — AN UNPUBLISHED COMMENTARY ON MEGHADŪTA OF KĀLIDĀSA

BHATT ROHINI, AHMEDABAD

The L. D. Institute of Indology, Ahmedabad have any number of unpublished commentaries on different works of Kālidāsa. An attempt is made in this small paper to introduce one such commentary called The Śiṣyahitaiṣiṇī by Laxminivas on the Meghadūta which we have taken up for editing critically. We possess two mss. of this commentary.

The author of this commen. seems to be a Jain monk The general style is very lucid making it a real Śiṣya in the real sense of the term. It is characterised by some typical Gujarati usages that have crept into it, and which render; the study all the more interesting. We try to give a primary introduction of this work in our project.

CS$_{(B)}$—7 कालिदास के नाटकीय पात्रों के नाम तथा उनका संबोधन—कुछ नाट्यशास्त्रीय तथ्य

कुसुम भूरिया, सागर

महाकवि कालिदास संस्कृत-साहित्याकाश के देदीप्यमान नक्षत्र हैं। उनके तीन नाटक—मालविकाग्निमित्रम्, विक्रमोर्वशीयम् तथा अभिज्ञानशाकुन्तलम् संस्कृत नाट्य साहित्य को अनुपम देन है।

कालिदास आचार्य भरत के नाट्यशास्त्र से परिचित थे। उनके नाटकों में ही इस बात के पर्याप्त प्रमाण उपलब्ध हैं। कुछ नियमों का उल्लेख नाट्यशास्त्र में है, जिनके पालन करने की अपेक्षा मुनि भरत ने नाटककारों से की होगी। कालिदास आचार्य भरत के उन नियंयों से अपने आपको बांधकर चलने वाले कवि नहीं थे। उन्होंने अपने नाटकों में यत्र-तत्र उन-उन नियमों का उल्लंघन किया है। नाटकों के ऐसे दो भागों का विवेचन इस लेख में किया गया है, जहां कालिदास ने नाट्यशास्त्र के नियमों को मान्यता नहीं दी है। वे नाटकीय पात्रों के नाम तथा उनका सम्बोधनविधान नाट्यशास्त्र में बताया गया है कि नाटककार को अपने पात्रों के नाम कैसे रखने चाहिए तथा पात्रों को परस्पर में (एक दूसरे को) किस प्रकार सम्बोधित करना चाहिए। इस संदर्भ में कालिदास ने उन नियमों का उल्लंघन किया है—यही स्पष्ट करना प्रस्तुत लेखा का उद्देश्य है।

CS$_{(B)}$—7 THE METRES EMPLOYED IN THE BUDDHACARITA

SAROJINI BHUYAN, PUNE

Generally Aśvaghoṣa has been accepted as the first epic-poet in Sanskrit literature. So the study of his epics is bound to be very important in more ways than one. The *Buddhacarita* is considered to be the first *Mahākāvya* from the pen of Aśvaghoṣa. So it is proposed in this small paper here to study the metres employed by Aśvaghoṣa in his *Buddhacarita* and to assess his metrical skill.

Aśvaghoṣa has employed ten metres in the *Buddhacarita*. He has a very good command over the employment of the metres. Especially he has been praised a lot for the employment of the metre *Upajati* and has handled all other metres very skilfully. Kṣemendra in his *Suvṛttatilaka* (*ST*) has discussed how the particular metres should be employed for particular descriptions. The appropriateness of all the metres employed by Aśvaghoṣa has been examined critically in the light of what Kṣemendra has said regarding the proper employment of the metres. Sometimes Aṣvaghoṣa differs from the opinion of Kṣemendra. It has been found that though Aṣvaghoṣa belonged to the 1st cent. AD., he has displayed great metrical skill in the *Buddhacarita* and has become successful in satisfying many of the purposes of metres mentioned by Kṣemendra in his *ST*.

CS$_{(B)}$—8 SEED OF TRAGEDY IN ABHIJÑANA ŚAKUNTALAM

SAMIR KUMAR CHAKRABARTI, HOOGLY

Kālidāsa claims praises for his eternal poetical work — 'Abhijñāna Śākuntalam', the complete drama. The drama has been praised for its originality which is absent in the 'Mahābhāratam', the source.

The play has been written with a view to showing the impact of platonic love and has established a cosmic range around the plot.

In spite of the all good qualities of the drama that have made it eternal, there is a little scope of research, whether the drama has maintained the objective-correlative, between the rejection and the reunion of Śakuntalā (heroine) by Duṣyanta, the hero.

The dramatic device, adapted by the dramatist Kālidāsa with a view to presenting the reasonable circumstances of reunion scene is no doubt convincing and centripetal in respect of his motive, but we do find scope for thinking that the ground made by Kālidāsa (in terms of reunion) is based upon the directions of the 'Ālaṁkārikas' and has impaired the dignity of Art and Beauty slightly.

The love affairs of Duṣyanta and Śakuntalā outbid the conventional thought by dint of the craftsmanship of Kālidāsa, yet we can not remove the bad impression upon the hero as he failed to establish a satisfactory demeanour in his court. We cannot reconcile easily the different situations after the end of fifth and seventh act; also we become sad to see Śakuntalā in the end thinking her fate caused by her husband.

CS(B)—9 CAṆḌAKAUŚIKAM AND ŚĀKUNTALAM—A FEW POINTS OF SIMILARITY

USHREE CHAKRABORTY, CALCUTTA

The Caṇḍakauśikam of Kṣemīvśara, a play in 5 Acts, describes the story of Hariścandra and his truthful stand against Viśvāmitra's persecutions. Though the theme of this play is different from that of Abhijñāna-Śākuntalam of Kālidāsa, in many a place, similarities with regard to descriptions of particular situations and development of the plot, may be noticed. The author of this paper cites a few parallel cases of such type from these two plays and shows Kālidāsa's influence on the author of the Caṇḍakauśika.

CS(B)—10 DHŪRTASAMĀGAMA—A REDISCOVERY

B. NARASIMHA CHARUYULU, HYDERABAD

Dhūrtasamāgama is a Prahasana, written by Jyotirīśvara. It is available in manuscript form. It is printed by Nirnayasagar, and also edited by C. Capellar (Jena).

The incorrect information given in the books of history on literature about this Prahasana and the different opinions regarding, the parentage and patronage of the poet as noticed in the catalogues and elsewhere roused my inquisitive interest about the work D.S.

It is unequivocally accepted that Jyotirīśvara is the Author of the D.S. M. Krishnamacharya, of H.S.L. thinks Jyotirīśvara to be the son of Dhīreśvara and the Lord of Pallijanma, a friend of Harisimha 1324 AD of Simroan. He further adds that Jyotirīśvara wrote the D.S. at the conclusion of his patron's war with a Muhammadan Sultan. But the description of D.S. in T. S. M. Library catalogue of Tangore is differently given. According to it, Jyotirīśvara's father is Dhaneśvara and his grand-father is Rāmeśvara. His patron is King Narasiṁha (1487-1507 A.D.) of Vijayanagara. The D.S. is dated to be of 16th century. These descriptions do not compare, exactly with the present M.S. of Osmania University Library.

According to the M.S. of O. U. Library Dhīreśvara is grand-father and Dharitrīśvara is the father and Harasiṁha Deva of Karnata is the patron and he wrote the D.S. out of his own Kutūhala and Palli is the birth-place of the poet.

These points are discussed in the present paper. A brief appreciation of the D.S. is aimed at, at the background of Prahasana literature. It is not exaggeration to say that most of the writers of Prahasana belonged to South

India, as Jyothiriśvara. The D.S. holds the mirror to society in the real sense of the cliche. It is also proposed to bring out a new edition with a critical introduction by this author.

CS$_{(A)}$—11 कालिदाससर्वस्वे रामायणानुवर्तिता

जयश्री चट्टोपाध्याय, कलकत्ता

महाकविरपि कालिदासो नैवानृणः काव्यसृष्टौ स्वयम्भूरिव स्वतन्त्रो जातः। निपीय रामायणरसामृतं स खलु काव्यस्यास्य प्रक्षिप्ताप्रक्षिप्तनिरूपणे पराङ्मुखः सन् सादरमस्मात् स्वकाव्योपकरणमाहरति। न केवलं रघुवंशे, वाल्मीकिकृतवाग्द्वारे अपारे काव्यसंसारे साडम्बरमस्य प्रवेशः सचेतसां विस्मयमावहति। रामायणीयधारा कुत्रचित् प्रत्यक्षायमाणा कुत्र वा फल्गुरिवान्तःसलिला तत्काव्ये प्रवहति। अतोऽयं श्रुतकीर्तिः स्वस्य मनसो मधुरिम्णा नायिकां नोद्वीक्षते। कालिदाससर्वस्वे अभिज्ञानशाकुन्तले निसर्गकन्या शकुन्तला यद्यपि कालिदासकपोलोद्भवा तथापि नेयं स्वतन्त्रा स्ववैशिष्ठ्यं लालयति। तत्रापि रामायणसर्वस्वभूता निसर्गैकरसा जनकतनया स्वमहिमच्छायया सञ्चरते। चेतनाचेतनयोर्यस्तावत् सम्बन्धः शाकुन्तले मधुरतमाय कल्पते रामायणं तत्र उत्सरूपेणोपचरति। रामायणस्य मधुगन्धिवनच्छायामाश्रित्य शाकुन्तले पुण्यायते तपोवनम्। न केवलं शकुन्तलाया रूपकल्पनायामेव, एतस्या विरहे तपोवनेषु विधुरविषण्णतामालिखन् कलिकालिदासः रामायणदेवालेख्यमाहृत्य स्वकाव्यभावनायाः परिपोषं नयति। शकुन्तलाया विरहातुरा मूर्तिर्या श्लोकेनैकेन कालस्य मर्माधिकृत्य शाश्वती प्रतीयते तत्रापि सैका जानकी शरीरिणी विरदव्यथेव सञ्चरति। तृणाच्छन्नकूपः तूलराशाविवाग्निरित्यादौ उपमाचयनं साक्षादेव रामायणात् कृतम्। श्रद्धाविद्याप्रभृतिभिरमूर्तैर्गुणैर्नायिकादीनां सादृश्यसूचनायां वाल्मीकिरेव कालिदासेनासकृदनुदिसृतः। वाल्मीकिमनुसृत्य कविरङ्गस्पन्दनाद नायिकादीनां भवितव्यमपि निर्धारयति। कामनायास्तपोभोग्यां तृप्तिमादर्तुमस्य स्वैरिणी कल्पना उत्तरकुरूनभिसरति। किं बहुना, अभिज्ञानशाकुन्तले सकलप्रयोजनमौलीभूतं यदभिज्ञानमङ्गुलीयकमस्ति, महाभारते तस्योल्लेखादर्शनात् रामायणादेवेदमभिज्ञानरूपेणाङ्गुलीयप्रदानं कालिदासमनसि अवातरदिति सिद्धान्ते नास्माकं कल्पना स्खलद्गतिर्भयात्।

CS$_{(A)}$—12 गीतगणेश : एक अप्रकाशित काव्य

रमेशचन्द्र चावडा, इन्दौर

गीतगोविन्द की शैली पर गीतगोविन्द के अनुकरण पर सौ से अधिक काव्य संस्कृत साहित्य में लिखे गये हैं। आठ सौ वर्षों की इस परम्परा में जयदेव के अनुकरण पर न केवल राधा और कृष्ण को विषय बनाया गया, अपितु मर्यादापुरुषोत्तम राम और सीता, वीतरागी महादेव और पार्वती के प्रसिद्ध युगल को भी गीतकाव्य के नायक-नायिका के रूप में प्रस्तुत किया गया। गीत और कीर्तन की इस परम्परा में अन्य देव-भक्त भी पीछे नहीं रहे। इसी स्पर्धा का परिणाम 'गीतगणेश काव्यम्' है। काव्य में कवि ने अपना नाम 'मथुरापति' बताया है और अपना परिचय देते हुए स्वयं को गौतमवंश में काशीपति और उमा का पुत्र कहा है। कवि ने 'गीतगोविन्द' की शैली को पूर्ण रूप से अपनाया है। काव्य के आरम्भ में वे कहते हैं;

यदि गणेशगुणश्रवणे मनो
यदि च तद्रतिकेलिजकौतुकम्।
(. . . .) द्रुपतेरपि में मथुरायते
रिति गिरं सुजनः श्रुणुतात्तदा।।

(गीतगणेशम्, आरम्भ ३रा श्लोक)

काव्य में १२ सर्ग हैं जिसमें गणेश के विहार का वर्णन है। नायिका के स्थान पर "देवी" का उल्लेख है। काव्य में मालवराग, देशाखराग, वसन्तराग, धन्याशीराग आदि रागों एवं प्रतिमष्ठ आदि तालों का उल्लेख करते हुए अष्टपदियों रची गई है। 'जय जगदीश हरे' की ही अनुकृति में "जय जग गणाधिपते" गीत सरस है। भाषा की दृष्टि से कवि सफल है। माधुर्य और प्रसाद गुणयुक्त सरस पदावली और अलंकृत शैली में शृंगार के वियोग और संयोग–दोनों पक्षों का प्रतिपादन किया गया है। यह काव्य अप्रकाशित है। इसकी सूचना भी प्रायः सन्दर्भग्रन्थों में, विशेषकर न्यू केटलोगस केटलोगोरम, कृष्णमाचारी के इतिहास एवं संस्कृत साहित्य के आधुनिक इतिहास में उपलब्ध नहीं हुई है।

कवि के विषय में केवल इतना ज्ञात हुआ है कि वे ग्वालियर के निवासी थे। शेष स्थिति-काल का निर्धारण अभी किया जाना है।

$CS_{(B)}$—1^3 संस्कृत रूपकों में एकोक्ति प्रयोग

सीताराम दांतरे, शिवपुरी

भरत कृत नाट्यशास्त्र में संस्कृत रूपकों में संवाद विधान के विषय में एकत्र एवं विस्तार से विवेचन नहीं किया गया है, जब कि यह वाचिक अभिनय के विविध अंगों में प्रधानभूत है। दशरूपककार ने भरत मुनि के आधार पर ही संकलित रूप में संवाद के पांच भेद माने हैं जिनमें अन्यतम स्वगतम् अथवा आत्मगतम् है। किन्तु स्पष्ट रूपेण स्वगतोक्ति संवाद का भेद नहीं माना जा सकता क्योंकि यह एक पक्षीय होता है जब कि संवाद (Dialogue) में दो पात्रों की सहभागिता होनी चाहिये। एक पक्षीय कथन की आंग्ल भाषा में Monologue कहा गया है। इसके एक अन्य भेद को aside भी कहते हैं। किन्तु इस पत्र में जिस प्रकार के संवादों का एकोक्ति नाम से विवेचन किया जा रहा है उनके रूप तथा आधार अनेक हैं।

१. आत्मगतम्–यह उक्ति किसी अन्य से नहीं कही जाती, पात्र मात्र अपने विचारों को सामाजिक के ज्ञान में लाता है।

२. अन्य पात्र को सम्बोधित न करते हुए प्रकाश कथन—इसमें भी भावावेश में पात्र अपने मनोभावों को स्पष्ट प्रकट करने लगता है जिसे हम व्यवहार में Loud thinking कहते हैं।

३. ऐसी प्रकाशोक्ति जो किसी अन्य पात्र को सुनायी नहीं जाती। यह आंग्लभाषा में aside कही जाती है। संस्कृत में इसे अपवारित का एक भेद कहा जा सकता है।

४. एकलोक्ति — जब पात्र मंच पर अकेला उपस्थित रहकर कुछ बोलता है तब उसे हम अन्य संवाद भेदों से पृथक कर एक नया नाम दे सकते हैं। आंग्लभाषा की Solitoquy का यही रूप है।

५. आकाशोक्ति — इसमें पात्र भावावेश में अनुपस्थित पात्र अथवा दैव आदि भाव पदार्थों को सम्बोधित करता हुआ ऊर्ध्वमुख होकर बोलता है।

६. दूरस्थभाषण — पात्र मंच पर अनुपस्थित पात्र को सम्बोधित करता हुआ तथा उत्तर की अपेक्षा न रखते हुए कुछ कहता है।

७. जड़पदार्थों को सम्बोधन — मंचस्थ जड़पदार्थों को सम्बोधित कर बोले हुए कथन भी एकपक्षीय होते है।

८. स्वप्नवाच्य — स्वप्नावस्था में पात्र की उक्ति जो मंचस्थ पात्रों को सम्बोधित नहीं रहती।

९. टिप्पणी अथवा प्रतिक्रियोक्ति — किसी घटना पर स्वयं की प्रतिक्रिया व्यक्त की जाती है जो न तो किसी को सम्बोधित होती है और न उत्तर की अपेक्षा ही होती है।

१०. चूलिका — मंच पर अनुपस्थित पात्र की असम्बोधित एवं सूचनात्मक उक्ति। तात्पर्य यह कि ऐसी समस्त नाट्योक्तियां जिनमें उत्तर की अपेक्षा नहीं रहती एकोक्ति के अन्तर्गत गिनी जा सकती है। उक्त समस्त भेदों का सोदाहरण निरूपण इस शोधपत्र में प्रस्तुत है।

CS$_{(B)}$—14 THE LINKAGE BETWEEN THE LITERAL AND THE SYMBOLIC

SAMIR KUMAR DATTA, CALCUTTA

Sanskrit Poetics extends recognition to three functions of signification,—the function of Denotation, the function of Indication and the function of Suggestion. Corresponding to these three functions there are three types of meaning—the literal, the secondary and the symbolic. Just as the function of Denotation (Abhidhā) depends on Convention for its operation and signifies only the Conventional content, similarly the function of Indication depends on a set of conditions, which includes usage for its operation and conveys only that content which bears a direct relation to the conventional or primary one. It is not without reason, therefore, that some of the Sanskrit theoreticians consider Indication as an extension of Denotation and deny a separate status to it.

Coming to the linkage between the literal and the symbolic, Ānandavardhana puts forward three parallelisms in three different places to demonstrate this relation. In the first chapter of his Dhvanyāloka Ānandavardhana observes that just as the curious searcher trying to find out a thing is required to depend upon the flame of the lamp, similarly the creative artist desirous of

creating *Rasa* is required to present the literal, which consists in the combination of the excitant, the ensuent and the accessory. This parallelism implies that the literal forms the means, while the symbolic constitutes the end. In another place in Chapter I, Ānandavardhana cites the parallelism of the relation existing between the meanings of individual words and those of the sentence in order to demonstrate the linkage between the literal and the symbolic. Just as the meanings of individual terms are cognised first and the sentential meaning is comprehended next, similarly, the literal is cognised first and the comprehension of the symbolic takes place later. This parallelism, as explained by Anandavardhana, however, has a deeper content.

When later analysis reveals that the parallelism introduced above is incapable of being drawn to its logical extreme in as much as the literal does not merge itself completely in the symbolic, Ānandavardhana's commentator Abhinavagupta pronounces a note of caution and says that the parallelism should only be understood to mean that the cognition of the literal leads to comprehension of the symbolic. This consideration prompts Ānandavardhana to introduce another parallelism,—that of the relation existing between the lamp and the jar to demonstrate the relation between the literal and the symbolic. Just as the lamp reveals the jar which is an already existent entity, similarly the literal reveals the symbolic, which resides in the form of an impression, and, therefore, is perpetual.

In order to understand the exact relation between the literal and the symbolic, it is necessary to catch the implication of each of these parallelisms since each of them has tremendous significance. In this paper an analysis is proposed to be made of all these analogies put forward by Anandavardhana and to show how a complete picture of a definite relation can be presented by drawing ingredients from each of them.

CS$_{(B)}$—15 चन्द्रकला—एकं अध्ययनम्

श्यामचरण दास, कटक

अङ्कचतुष्टयविशिष्टाया: नाटिकाया: विषयविश्लेषणं, अस्या : रचयितु: विश्वनाथ-कविराज-महोदयानां समुन्नतकाव्यशैल्या: पर्य्यालोचना च प्रबन्धस्यास्य लक्ष्यमेव, आलङ्कारिकरूपेण कविराज-महोदयानां प्रतिभा साहित्यदर्पणानुशीलनेन सुस्पष्टा जायते, परन्तु स एव कुशलो नाटयकार इत्यस्यापि प्रमाणं तस्य 'नरसिंहविजय' 'प्रभावती परिणय' इति नाटकद्वयस्य तथा चन्द्रकला-नाटिकाया अनुध्यानेन एव प्रमानीक्रियते, नाटिकाया अस्या: विश्लेषणमाध्यमेन कवे: समुन्नतनाट्यशैली नाटिकासु अस्या: स्थानं वैशिष्टयञ्च प्रधानतया सन्दर्भेऽस्मिन् आलोच्यन्ते"

CS$_{(B)}$—16 IS ŚAṄKARA THE AUTHOR OF SAUNDARYA LAHARĪ?

S. K. DAVE, DWARKA

In Saundarya Laharī, Śrī Devī's physical as well as internal beauty of Satchidānanda form is described in the most beautiful, fascinating and soul striking, masterly poetic way, It also holds a high place in the liturgical literature on account of its poetic, devotional and mystic aspects. The scholars call it a Bible of Śrī Vidyā and it occupies a unique place among the works associated with the Tantric system and the philosophy of Śākta worship.

Śaṅkara was a promoter of Advaita school of philosophy and samayācāra type of Śākta Darshan acceptable to the Advaita Siddhānta. Therefore, in Saundarya Laharī, the universal mother is worshipped in Samayācāra type of Śākta Darshan.

It is definitely the work of Ādya Śaṅkarāçārya. But some western as well as Indian orientalists believe it to be the work of some one else other than Śaṅkarāchārya. They have put forward some seventeen arguments to prove it to be the work of any one else other than Śaṅkāracārya. In this article, I have humbly tried to refute all the arguments one by one on the basis of the thought, language and other historical as well as cultural and social background prevailing by that time and for that I have tried to give internal as well as external evidences from Saundarya Laharī. No doubt, it is a work of the great Ādi Śaṅkarācārya.

CS$_{(B)}$—17 "PĪṬHAMARDA" IN PLAYS OF KĀLIDĀSA

J. C. DESAI, MODASA

The device of Pīṭhamarda (पीठमर्द) is so widely used in Sanskrit drama that many rhetoricians have discussed in detail in their writings. While depicting the significant episodes of Nāyakas and Nāyikās in Sanskrit dramas the device of Pīṭhamarda is essential to achieve the desired goal. These assistants possess lower qualities than those of Nāyakas. Such assistants are known as Pīṭhamarda in Sanskrit rhetorics.

In this paper it is shown that there is a vast difference in the nature of Kālidāsa's Nāyakas and Nāyikās in different plays. In 'Mālavikāgnimitra' the role of Pīṭhamarda is very important because Nāyaka is unheroic and Nāyikā is unimpressive. So Vidūṣaka, Parivrājikā and Bakulāvalikā play the role of Pīṭhmarda and Pīṭhmardikās. Vidūṣaka is Pīṭhmarda par excellence. In 'Vikramorvaṣīya' Citralekhā plays this role and in 'Śakuntalam' Priyaṁvadā and Ansūyā are the Pīṭhmárdikās to a certain extent.

It is observed that with the gradual development of qualities and skill of Nāyakas and Nāyikās in various plays of Kālidāsa the assistance of Pīṭhmarda becomes insignificant.

CS$_{(B)}$—18 'हम्मीरविजयमहाकाव्ये काव्यतत्त्वसङ्केतस्तत्परिपालनञ्च

दशरथ द्विवेदी, गोरखपुरम्

श्रीनयचन्द्रसूरिविरचितस्य हम्मीरमहाकाव्यास्यास्ति किमप्यनिर्वचनीयं वैचित्र्यम्। महाकाव्यमिदं तदानीन्तनैतिहासिकसामग्रीसम्पादनेन वैशिष्ट्यं भजते। दशमैकादशशतकयोः सुव्यवस्थितमैतिहासिकं वृत्तं पश्चिमोत्तरभारतस्य विशेषतश्च चाहमान-वंशस्य यादृगत्र विद्यते नान्यत्रोपलभ्यते कुत्रापीत्यस्यास्ति प्रथमं वैचित्र्यम्। सहाबदीनादियवनानां भूयोभूय आक्रमणं तत्काले बभूव। सम्राजा पृथिवीराजेन यवनादियुद्धानामत्र विशदं विवेचनं दृश्यते। महापराक्रमिणो हम्मीरस्य स्वाभिमानिनः शौयादार्येऽत्र सुस्पष्टं विशदतया दृश्येते। अजमेरुदिल्लीर्गुजरादि-पश्चिमोत्तरभारतस्य तात्कालिकी राजनैतिकी स्थितिरस्मिन्काव्ये क्रमेण व्यवस्थापितास्ति। अपरञ्चास्य वैशिष्ट्यमस्ति सर्गबन्धादिमहाकाव्यलक्षस्य सम्यगनुसरणम्। तेषु-तेषु प्रयाणाजिसन्ध्यार्तवादिस्थलेषु कवेर्वाग्वैग्ध्यं सुतरां समुल्लसितमस्ति।

महाकाव्यस्यास्य कवेश्चान्यदपिविद्यते महन्महत्त्वम्। कविरयमस्मिन् महाकाव्ये महाकाव्यस्यावश्यकतत्त्वानामपि स्वयमेव कीर्तनमकरोत। यदनुसारं यद्यपि कालिदासादि-महाकवीनामध्वा नैव त्याज्यस्तथापि नैवंकोऽपि गदितुं शक्तः यत्काव्येऽपशब्दादीनां सर्वथैवाभावो भवितुं शक्यते। वक्ति च स्वयं 'प्रायोऽपशब्देन न काव्यहानिः।' अन्यत्र नयचन्द्रः स्वयमगादीत्, 'श्रृङ्गारःरसराज' इति व्यपदिश्यते न च तत्तथा प्रतीयतेऽन्यथा कथंप्रियतमां विहाय शूराः रणोत्सुकाः भवन्ति। मन्ये वीर एव प्रधानोरसःअन्यच्च न कोऽपि रसः श्रृङ्गारास्पृष्टो भवति रसाय। मम्मटादिप्रदर्शितोत्तमकाव्यादिविषयेऽपि तेन स्वीयमभिमतं प्रकाशितम्। एवमेव काव्येऽस्मिन् तेषु-तेषु विविधस्थलेषु काव्यतत्त्वानां सङ्केतो विद्यते। निबन्धेऽस्मिन् प्राधान्येनैतेषां गवेषणं कविनाच कियन्मात्रं तत्परिपालनं कृतमित्येतस्य विवेचनं विद्यते प्रसङ्गवशात् महत्त्वपूर्णानामैतिहासिक-वृत्तानामपि विवेचनं समुल्लसति।

CS$_{(B)}$—19 संस्कृत समस्यापूर्तिमूलक-पत्रिका काव्य-कादम्बिनी

आशा गौड, ग्वालियर

संस्कृत साहित्य में समस्यापूर्ति की परम्परा अत्यन्त ही प्राचीन तथा लोकप्रिय विद्या रही है। इस शैली में भाषा की चमत्कृति ही प्रधानतया रहती है। निश्चित शब्दानूपूर्वी अथवा पदानुपूर्वी एवं छन्द की सीमा में कल्पना को निबद्ध कर देना इस शैली का मुख्य उद्देश्य होता है। शब्द, पद और छन्दों की परिधि में आवद्ध होकर सरसता और शैली का समन्वय करना सहज और सरल नहीं होता है। समस्यापूर्तिमूलक रचनाओं में कवि की प्रतिभा के साथ ही भाषा पर अधिकार, छन्दादि प्रयोगों के कौशल की परीक्षा भी होती है!

संस्कृत पत्र-पत्रिकाओं की प्रारम्भिक अवस्था में अन्य सामग्री के साथ-साथ समस्यापूर्तियों का भी समावेश हुआ है। संस्कृत पत्रकारिता के इतिहास में समस्यापूर्तिमूलक पत्रिका काव्य-कादम्बिनी का अपना महत्त्वपूर्ण स्थान है।

प्रस्तुत लेख में संस्कृत पत्रिका में प्रकाशित समस्यापूर्ति और उनके माध्यम से हुई संस्कृत साहित्य की अभिवृद्धि के स्वरूप की सामान्य समीक्षा प्रस्तुत करने का प्रयास किया गया है।

CS$_{\text{B)}}$—20 महाकवि माघ का नाट्यदर्शन

चन्द्रकिशोर गोस्वामी, वनस्थली

प्राचीन गुजरात एवं आधुनिक राजस्थान के महाकवि माघ अपनी अलंकृत काव्यशैली एवं बहुज्ञता के लिए विख्यात हैं। मूलतः महाकाव्यकार होते हुए भी 'शिशुपालवधम्' के अनेक प्रसंगों से उनकी नाट्य-सिद्धान्तों में रुचि और पारम्परिक्ता का तो परिचय प्राप्त होता ही है, भरतमुनि के वाद व धनञ्जय से पूर्व विद्यमान नाट्यशास्त्रीय चिन्तनधारा का सूत्र भी ज्ञात होता है। अभिनव के स्वरूप, नाट्य-सन्धियों के आधार, पूर्वरंग-विधान, नायक की महत्ता, रसस्वरूप, रसनिष्पत्ति आदि के विषय में उन्होंने पर्याप्त विचार व्यक्त किये हैं। प्रस्तुत शोधपत्र में महाकवि माघ की इसी नाट्यदृष्टि की विवेचना नाट्य-तत्त्वों के विकास-क्रम में की गई है।

CS$_{\text{(B)}}$—21 SOME COMMENTS ON THE USE OF UPAMĀ IN THE RĀMĀYAṆA

SUKLA GUHA, BURDWAN

The paper will note a few features of Vālmīki's skilful presentation of comparison in the Rāmāyaṇa.

CS$_{\text{(B)}}$—22 पण्डित श्री श्रीपादशास्त्री हसूरकर की एक अप्रकाशित कृति

केदारनाथ जोशी, इन्दौर

आचार्य शंकर के जीवनवृत्त को विषयवस्तु बनाकर अनेक विद्वानों ने ग्रन्थलेखन का उपक्रम किया। शंकराचार्य के जीवनचरित से सम्बन्धित अनेक ग्रन्थों में चार काव्य ग्रन्थ ही प्रमुख हैं। ये काव्य "शंकर-विजय" के नाम से प्रसिद्ध हैं। इन चार "शंकरविजय" काव्यों के लेखक क्रमशः आनन्दगिरिं, स्वामी विद्यारण्य, चिद्विलास तथा सदानन्द हैं। इनमें भी स्वामी विद्यारण्य प्रणीत "शंकर-दिग्विजय" काव्य ही सर्वाधिक प्रसिद्ध तथा प्रधान है। पं० श्रीपादशास्त्री हसूरकर विरचित "शंकरचम्पू" काव्य का मूल आधारग्रंथ स्वामी विद्यारण्य प्रणीत "शंकर-दिग्विजय" काव्य ही है।

स्वामी विद्यारण्य विरचित "शंकर-दिग्विजय" के १६ सर्गों में वर्णित विषयवस्तु का पं० श्रीपाद शास्त्री हसूरकर ने "शंकरचम्पू" नामक स्वकृत चम्पूकाव्य के १२ स्तबकों में वर्णन किया है। आचार्य शंकर के जीवनचरित पर आधारित प्रस्तुत कृति साहित्यिक दृष्टि से एक अत्यन्त महत्त्वपूर्ण रचना है।

"शंकरचम्पू" पं० श्रीपाद शास्त्री हसूरकर का एकमात्र चम्पूकाव्य है। इसमें गद्य तथा पद्य का प्राय: समान मिश्रण परिलक्षित होता है। इसमें एक हजार से भी अधिक पद्य तथा लगभग इतना ही गद्य भाग है। इस चम्पूकाव्य में आचार्य शंकर का आद्योपान्त जीवनचरित वर्णित है।

"शंकरचम्पू" पं० श्रीपाद शास्त्री हसूरकर की एकमात्र गद्य-पद्य मिश्रित कृति है। यह रचना भारतीय आचार्यों द्वारा निर्धारित चम्पूकाव्य की समस्त विशेषताओं से युक्त है। इसमें गद्य और पद्य भाग प्राय: समान है। इसमें कवि ने गद्य तथा पद्य दोनों में समान भाव से काव्य-गुणों का उत्कर्ष प्रदर्शित करने का स्पृहणीय प्रयास किया है।

आचार्य शंकर के जीवनचरित पर आधारित प्रस्तुत दुर्लभ कृति साहित्यिक दृष्टि से एक अत्यंत महत्त्वपूर्ण रचना है।

$CS_{(B)}$—23 अनर्घराघवकार मुरारिमिश्र का जन्मस्थान

केशव झा, मुजफ्फरपुर

अन्य संस्कृत कवियों या मनीषियों के सदृश ही अनर्घराघव नाटक के प्रणयिता महाकवि मुरारि का जन्मस्थान अनिर्णीत ही है। कतिपय विद्वानों के अनुसार श्रीमुरारि दाक्षिणात्य हैं किन्तु आलोचकों का एक विशिष्ट वर्ग उन्हें मिथिलादेश-प्रसूत मानता है। प्रस्तावित निवन्ध में दोनों पक्षों के तथ्यों को प्रस्तुत कर श्रीमुरारि के मिथिलावासी होने के पक्ष का समर्थन किया गया है। विद्वानों के अनुसार मुरारिमिश्र माहिष्मतीस्थित कलचुरिनरेशों में किसी के सभापण्डित थे। इन विद्वानों के इस विचार का आधार अनर्घराघव के सप्तम अंक की –"इयं च कलचुरिकुलनरेन्द्र-साधारणाग्रमहिषी माहिष्मती नाम चेदि-मण्डलमुण्डमाला नगरी" यह पंक्ति है। किन्तु इस आधारमात्र पर उन्हें माहिष्मतीनिवासी मान लेना युक्तिसंगत नहीं प्रतीत होता है। यह संभव है कि अन्य कवियों की तरह वह भी देशान्तर जाकर किसी राजा के आश्रय में रहे हों।

मेरे विचार में मुरारि मिथिला के निवासी थे। इस मान्यता का आधार अनर्घराघव के अन्त:साक्ष्य-समस्त प्रमाण हैं

इस निवन्ध में विभिन्न प्रमाणों और तर्कों के आधार पर मुरारि का मिथिलावासी होना सिद्ध किया गया है।

CS$_{(B)}$—24 महाकविकालिदासकाव्येष्वलङ्कारयोजना

परमानन्द झा, दरभङ्गा

अतिप्राचीनकालादेव प्रकृतिकाव्ययोर्घनिष्ठः सम्वन्धो दृश्यते। कोऽपि कविर्निजकाव्यं सौन्दर्यमयं चमत्कारजनकं च विधातुं प्रकृतेरुपयोगं न्यूनाधिकमात्रायामवश्यमेव कृतवानस्ति। काव्येषु वर्णितविविधोपमानानि दृष्ट्वा सम्यक्प्रतीतमिदं भवति यत् सौन्दर्याभिव्यक्त्यर्थं मानवः सर्वप्रथमं प्रकृतेरेवोपकरणानां चयनं कृतवान्। प्रकृतितत्त्वेषु मानवरूपगुणभावसाम्यं दर्शयितुमेव रूपकोपमाप्रतीपोत्प्रेक्षादीनामलङ्काराणां सर्जनमभूत्। संस्कृतसाहित्ये महाकविकालिदासस्योपमा सर्वाधिकमहत्त्वपूर्णाऽस्ति। यथा "उपमा कालिदासस्य" इति सूक्तिरत्यन्तप्रसिद्धैवास्ति समस्तसाहित्यसंसारे। भगवत्याःपार्वत्या मुखं सर्वदा कमलमिव प्रफुल्लं, चन्द्र इव कान्तियुक्तं दर्शयितुं निजमहाकाव्ये कुमारसम्भवे महाकविः कथयति—

> चन्द्रंगता पद्मगुणान्न भुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम्।
> उमामुखं तु प्रतिपद्यलोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः।।

—कु० स० १–४३

अत्र प्राकृतिकोपकरणमाध्यमेनैव व्यतिरेकगर्भितोत्प्रेक्षालंकारस्य चमत्कारो व्यज्यते। एवमेव प्रकृतिवस्तुसाहाय्येन रघुवंश-मेघदूत-ऋतुसंहारादिषु सर्वत्र निजकाव्येषु कालिदासेनालंकारविधानं कृतमस्ति।

महाकविकालिदासेन श्रव्यकाव्यवन्निजदृश्यकाव्येष्वपि त्रिषु न्यूनाधिकमात्रायामलंकारयोजनात्मकं प्रकृतिचित्रणं कृतमस्ति।

CS$_{(B)}$—25 THE ANYOKTI-S OF MM. ŚAṄKARA OF MITHILA

TRILOKANATH JHA, DARBHANGA

Because of his original contribution to different systems of Indian Philosophy, MM. Śaṅkara Miśra a 15th century scholar shines as one of the brightest stars in the galaxy of literary luminaries of Mithilā. But apart from what he contributed to the realm of Philosophy there are certain works of MM. Śaṅkara on the basis of which a critical estimate of his dramatic and poetic genius can be made. Unfortunately out of his three dramatic compositions only one, the Gaurīdigambaraprahasana, is available. The work provides ample proof of the unique sense of humour the great philosopher possessed. His poetic talent is evinced in his anyokti-s compiled in his Rasārṇava.

The present paper is a study in brief of the anyokti-s of MM. Śaṅkara. In it an attempt has been made to assess his poetic talent on the basis of his anyokti-s as compared with those of Kavirāja Bhānudatta and his father Gaṇapati contained in the Rasapārijāta.

CS$_{(B)}$—26 CONTRIBUTION OF RAGHUDEVA

UMA RAMAṆA JHA, JAMMU TAWI

Raghudeva Bhaṭṭācārya was a great scholar of Bengal. He has contributed a lot to the field of Nyāya-Vaiśeṣika. He wrote Nañvāda, tattva-dīpikā, Kusumāñjalikārikā Vyākhyā, Padārthatattvanirūpaṇa Vyākhyā, Nirukti Prakāśa, Dravyasārasaṅgraha, Ākhyāta-vādaṭīkā, Viṣayatā-vicāra, Viśiṣṭa-vaiśiṣṭyabodha-vicāra, Anumitiparāmarśavicāra, Sāmagrīvāda, Pratiyogijñāna-karaṇatāvicāra and so on. His works are preserved mostly in manuscripts.

Hence in the present paper an attempt has been made to throw light on some of his unpublished works like Dvavyasārasaṅgraha nañvāda and so on. He has expressed his own views on several points refuting even Raghunātha Śiromaṇi.

CS$_{(B)}$—27 भवभूतेः राजधर्मः

कुमुद कान्हे, रायपुर

भवभूतिना स्वकीयनाटकेषु यो राजधर्मः वर्णितः स तत्कालीनां शासनपद्धतिं संविधानं जनजीवनं अवधारणतंत्रमनुशासनादिकं च सूचयति।

करुणैकप्रवणः कविः भवभूतिः 'कालो ह्ययं निरवधिर्विपुला च पृथ्वी" इत्यादिभिः वचोभिः यम् आशावादं व्यक्ति, "स्नेहं दया च सौख्यं च" इत्यादिना प्रभोः रामचन्द्रस्य मिषेण यामात्मजनीनां व्यथां प्रकटयति सा तद्युगीनं राजतंत्रं साधु पुष्णाति।

राजधर्मस्य विविधाः पक्षाः नाटकीयसंविधाने कविना कथं पुरस्कृताः भारतीय संस्कृत्या साकं तेषां संयोजनं च नाट्यरीतिं परिपालयता कथं साधितमिति शोध-पत्रे प्राकरणिकम्।

CS$_{(B)}$—28 JUSTICE REVEALED IN THE MṚCCHAKAṬIKA

GANGADHAR KAR, PUNE

The court represented in the *Mṛcchakaṭika* is of *Apratiṣṭhita* type. It is a pure illustration of miscarriage of justice resulted by circumstantial evidence. The bond of situational evidences seems to be so solid and sound that the innocence, generosity and the charity of the hero is not counted at all.

Evidence of moral conduct of an accused is admissible even at present under Section 53 of the Indian Evidence Act. There was no ban against testimonial compulsion as guarranteed by Act 20(3) of the Constitution against self-incrimination.

I name it as a "Summary Judgement" where the *Adhikaraṇika* tries to bind up the case hurriedly without proper investigation.

This paper critically bristles out the striking legal features and their respective applications in the court scene of the *Mṛcchakaṭika.*

CS$_{(B)}$—29 THE MYSTERIOUS NUMBER EIGHTEEN IN THE PURAṆAS

RABINDRANATH KARMAKAR, CALCUTTA

Ancient Sanskrit philosophical texts admit six types of the existence of being. The heaven, atmospheric region and earth are the three principal containers. Thus six multiplied by three is the number of the principal purāṇas. Moreover, the Ātman although one in number has its eighteen aspects parā, aparā, avyaya etc. It is reasonable that one aspect is the manifestation of each of the Mahāpurāṇas. The twenty-five principal aspects are recognised in connection with the origin of creation and admitted in the Śāmkhya system of thought. Seven of these have their direct connection with the Mahābhūta. Accordingly leaving these, eighteen is the number of the principal precepts of creation. The paurāṇic number tallies completely with it. The Brāhmaṇas offer eighteen types of sacrifices on which the entire universe rotates. The Gāyatrī and the Virāṭ are the two primæval metres in the Vedas. The analysis of the letters points at this particular number eighteen. These two metres are directly associated with the creative principles of life. The purāṇas also maintain such intrinsic value of creation.

Thus the peculiar number eighteen of the purāṇas appears to be closely connected with the creative principles of life.

CS$_{(B)}$—30 मृच्छकटिक में चित्रित सामाजिक दशा

पूनम माहेश्वरी, शिमला

संस्कृत साहित्य में मृच्छकटिक का विशिष्ट स्थान है। इस रूपक में तत्कालीन सामाजिक दशा का उत्कृष्ट कोटि का चित्रण प्रस्तुत किया गया है। इसकी कथावस्तु प्रेम और राजनीति के मध्य अपना प्रभाव प्रदर्शित करती है। मृच्छकटिक में शूद्रक ने राजकथा का परित्याग कर समाज के मध्य वर्ग की कथावस्तु को ग्रहण किया है। इसमें सामाजिक स्थिति के चित्रण के साथ आर्थिक, धार्मिक और राजनैतिक स्थितियों का भी चित्रण किया गया है।

उज्जयिनी के मध्यवर्गीय मनुष्यों का अपना दैनिक जीवन किस प्रकार का था? द्यूतक्रीड़ा का कितना प्रभाव था? वहाँ के मनुष्य कितना अधिक विलासी जीवन व्यतीत करते थे? इस सभी का चित्रण इस प्रकरण में दृष्टिगत होता है।

शूद्रक ने इस रूपक में उपर्युक्त समस्त स्थितियों के चित्रण में अपनी पूर्ण प्रतिभा का परिचय दिया है। साथ ही यह भी प्रदर्शित किया कि एक वेश्या कितनी अधिक साध्वी, त्याग से परिपूर्ण और सच्ची प्रेयसी हो सकती है।

इस प्रकार मृच्छकटिक में सामाजिक रोचक घटनाओं का घातप्रतिघात, उनमें वैविध्य, वैचित्र्य पूर्णरूपेण प्रतिभासित होता है। शूद्रक ने इसमें तत्कालीन सामाजिक दशा का यथार्थ चित्रण प्रस्तुत किया है।

CS$_{(B)}$—31 सन्ध्याकरनन्दी विरचित रामचरित अथवा रामपालचरित

मनोरमा, लखनऊ

सन्ध्याकरनन्दी द्वारा विरचित “रामचरित” एक प्रसिद्ध ऐतिहासिक महाकाव्य है। इसमें बंगाल के राजा रामपाल तथा श्लेष के माध्यम से रघुवंशी राम का चरित–चित्रण किया गया है।

“रामचरित” महाकाव्य में श्लेष के द्वारा कवि ने राम की कथा के साथ साथ रामपाल की कथा भी वर्णित की है, जो इस प्रकार है—

समुद्रवंश में धर्मपाल नामक यशस्वी राजा थे। इनसे पालवंश प्रवर्तित हुआ। इस पालवंश में विग्रहपाल (तृतीय) नामक राजा हुए, जो अत्यन्त पराक्रमी और वीर थे। विग्रहपाल ने दाहला के राजा कर्ण को पराजित करके उसे अपना संरक्षण प्रदान किया। विग्रहपाल की रानी यौवनश्री से महीपाल द्वितीय, सुरपाल और रामपाल नामक तीन पुत्र उत्पन्न हुए। इन तीनों पुत्रों में रामपाल सर्वाधिक तेजस्वी और पराक्रमी थे तथा एकमात्र पृथ्वी के शासक होने के योग्य थे। रामपाल सूर्य के समान तेजस्वी थे। महीपाल के राजा होने के कारण शासन में दुर्व्यवस्था आ गई थी। महीपाल के पश्चात् रामपाल राजा हुए। उन्होंने अपने शत्रुओं को समूल नष्ट कर दिया।

सन्ध्याकरनन्दी का रामपालचरित वीररस प्रधान महाकाव्य है। राम और रामपाल की वीरता ही प्रमुख रूप से वर्णित होने के कारण इसमें वीररस की अभिव्यक्ति हुई है। वीररस के अतिरिक्त युद्ध-वर्णन में बीभत्स दृश्यों को चित्रित करने में बीभत्स रस का परिपाक हुआ है।

यह महाकाव्य श्रृंगार रस से रहित है। जहाँ कहीं श्रृंगार के चित्र हैं भी वे अति न्यून हैं।

रामपालचरित अतिशय दुरूह शैली में और क्लिष्ट भाषा में लिखा गया महाकाव्य है। इसमें श्लेष का चमत्कार दिखलाना कवि का मुख्य प्रयोजन प्रतीत होता है। कवि ने इस श्लेष काव्य परम्परा की शैली के निर्वाह के लिए तथा श्लेष की सम्पन्नता के लिए इसमें अप्रचलित शब्दों का प्रयोग किया है। काव्य को समझने के लिए तत्कालीन ऐतिहासिक परिस्थितियों का पूर्ण ज्ञान होना आवश्यक है। फिर भी कवि सन्ध्याकरनन्दी के शब्दों में यह रचना रसस्रवन्ती है।

CS(B)—32 संस्कृतकाव्यमीमांसाया अश्लीलग्राम्यदोषयोः विभावना

के. वी. महेता, अहमदाबाद

ग्राम्याश्लीलदोषसन्दर्भे समग्रसंस्कृतकाव्यमीमांसायाः क्षोदक्षमं तत्त्वं तत्सारामृततया पायं पायं नूतनाः निम्नलिखिताः प्रस्थापनाः अस्माभिः क्रियन्ते ।।

(१) ग्राम्याश्लीलदोषयोः रसदोषतया निरूपणं संस्कृतकाव्यमीमांसायां नास्ति किन्तु ग्राम्यदोषस्याश्लीलदोषस्य च साक्षातसम्बन्धेन रसापकर्षकत्वं विद्यत एव, अश्लीलानुभावानां व्रीडामङ्गलजुगुप्सादीनां यथासख्यं व्यभिचारि-स्थायिभावान्तःपातित्वात् । "अनौचित्यं ग्राम्यत्व" इतिरुद्रटप्रतिपादितलक्षणलक्षितस्य ग्राम्यदोषस्य साक्षात्सम्बन्धेनास्त्येव रसदोषता ।।

(२) ग्राम्याश्लीलदोषयोः अन्यान्यं अन्नर्भावित्वं तु स्पष्टमेव ।।

(३) अनौचित्यादृतेनान्यद्रसभङ्गस्य कारणम् । प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ।। "औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ।" इत्येवं रसकाव्यसिद्धांतपरिप्रेक्ष्ये रुद्रटस्य ग्राम्यदोषपरामर्शः ग्राम्यत्वस्यैकमहादोषतया प्रतिपादने पर्यवस्यति ।

(४) प्रकृत्याद्यनौचित्यात्मकस्य ग्राम्यदोषस्य दुष्टतया प्रतीतिः व्रीडार्थबोधकत्वेन, जुगुप्सार्थस्मारकत्वेन, अमङ्गलार्थव्यंजकत्वेन च त्रिधा भिन्ना सती सहृदयहृदयवैरस्याय प्रकल्पते। अत एव ग्राम्यदोषस्याश्लीले अश्लीलस्य च ग्राम्यदोषे अन्तर्भावं कर्तुं पार्यते ।।

(५) भामहदण्डिप्रशस्तमार्गेण ग्राम्यदोषस्य महादोषत्व-परिकलने सर्वाः विप्रतिपत्तीः सुस्पष्टतया (वाच्येन) निराकर्तुं पार्यंते, अश्लीलस्य महादोषतया परिकल्पने सर्वा विप्रतिपत्तीः भामहदण्डिप्रतिपादित-दोषदर्शनसाहचर्येणापि आक्षिप्ततया (व्यंग्येन) निराकर्तुं पार्यंते इत्येवं परिकल्प्यास्माभिः ग्राम्यदोषस्यैव-महादोषत्वमङ्गीक्रियते ।।

(६) "स्वं स्वं निमित्तमासाद्य शान्ताद्भावः प्रवर्तते। पुनर्निमित्तापाये तु शांत एवं प्रलीयते ।।" इतिवत् "स्वं स्वं निमित्तमासाद्य ग्राम्याद्दोषः प्रवर्तते । पुनर्निमित्तापाये तु ग्राम्य एव प्रलीयते ।।" इति लीलया उद्धोषयितुं शक्यते ।।

(७) ग्राम्याश्लीलदोषस्य वा महादोषतया प्रतिपादने भित्तिस्थानीयो "कामः" एव वरीवर्ति ।। 'कमु' (कान्तौ) धातोः निष्पन्नशरीरस्य "काम"स्याध्यात्मिकभूमिकार्थस्वारस्यं तु सर्वोपनिषच्चिन्तनशेखरीभूतानन्दमीमांसायां पर्यवस्यति । यथा "एषोऽस्य परमानन्दः ...." "यतो वाचो निवर्तन्ते" .... । उपर्युक्तौपनिषदिकरहस्यम् अभिनवगुप्तपादाचार्येण एभिः शब्दसन्दोहैः परिपादितं वर्ततेतराम् । "जात एव जन्तुरियतीभिः संविद्भिः परीतो भवति" ... तथाहि "दुःख संश्लेषविद्वेषी सुखास्वादनसादरः" सर्वो रिरंसया-व्याप्तः । रिरंसायाः प्रकृततमस्वरूपं ग्राम्यधर्मत्वेन यदा काव्ये निरूप्यते तदा तदात्मकस्य भवस्य "वीतविघ्नप्रतीतेः अभावात्" ग्राम्यदोषतया अश्लीलदोषतया वा पर्यवसानं कः वारयितुम ईष्टे । तस्य कामस्य उदात्ततरं रूपं काव्यकलाजन्यानन्दे पर्यवस्यति, तस्य सर्वोत्कृष्टतमं स्वरूपं तु ब्रह्मानन्दास्वादः एव ।। शम् ।।

CS$_{(B)}$—33 KĀLIDASA KATHĀ IN KĀLIDĀSA NĀṬAKA-CAKRA

R. P. MEHTA, GANDHINAGAR

There are certain plays written on the Kālidāsa-theme by the dramatists of the 20th century. We can designate them Kālidāsa-Nāṭaka-Cakra. They are mentioned below :

(1) Kālidāsa-carita of Velaṇakar, (2) Aṣāḍhasya Prathama-divase of V. Raghavan, (3) Kālidāsa of Vaneshvar Pathak, (4) Kālidāsa-gauravam of Jivanath Jha, (5) Kālidāsa-Pāṇikaram of Sabhanath Pathak, (6) Kavi-Kālidāsam of V. K. Bhattacarya, (7) Kālidāsa-Mahotsāha of H. C. Divekar, (8) Kavi-kula-kokila of Roma Chaudhuri, (9) Kavi-kula-kamala of Roma Chaudhuri, (10) Pratibhā-Vilāsa of Bhujangacarya, (11) Mahākavi-Kālidāsa of Jīva Nyayatirth.

It is an interesting thing to see how they have depicted the Kālidāsa Kathā-incidents of Kālidāsa, in their dramas. It is true that they are not historical plays; but incidents described by them are plausible in the life of Kālidāsa. Hence we cannot discard them.

Kālidāsa was born at Pauṇḍragrāma. His earlier name was Kūrmanātha. He was studying in a Pathashala, but his teacher was not satisfied with his behaviour. His wife was Vidyāvatī—the Princess, who married him, deceived by her opponents. Both were happily reunited by the grace of Goddess. King Vikramāditya had honoured him as Mahāratna in his Nava-ratna-Pariṣad. Mañjubhāsiṇī, Princess of Ujjain, wedded with him captivated by his charming poems. The poet was minister of external affairs in the State. He was sent to Vidarbha and Kuntala. He performed his duties successfully. His literary works were honoured in the state by various persons. He disobeyed the patron's demand and resigned from such a prominent post, for the freedom of his creative art.

The legendary incident regarding the murder of Kālidāsa remains untouched by these dramatists.

Three plays—Aṣāḍhasya Prathama Divase, Pratibhā-Vilāsa and Kālidāsa-Mahotsāha—are not considered for the reconstruction of this Kālidāsa Kathā—the incidents of Kālidāsa. They are completely imaginary.

CS$_{(B)}$—34 प्रतीकात्माकनाटकेषु विवेकचन्द्रोदयम्

जयशंकर मिश्र, लखनउ

संस्कृतसाहित्ये नाटकविधानां विद्यते महती विशाला च परम्परा। यत्र कालिदासप्रभृतीनां अभिज्ञानशाकुन्तलादीनि रम्याणि नाटकानि वर्तन्ते तत्र का नाम कथा खलु प्रतीकात्मकानाम् तथापि श्रीकृष्ण-

मिश्रेण प्रबोधचन्द्रोदय नाम नाटकं विरच्य अस्याः विधायाः प्रतिष्ठा कृता। यद्यपि नेयं विधा अतीव नूतना अथ च सर्वरूपेण अप्राचीना यतोहि अस्याः प्रतीकपरम्परायाः दर्शनं वेदेष्वपि भवति यथा "अद्य वषट्कारं वाक् च मनश्चार्तीयता, अहं देवेभ्यो हव्यं वहामीति . . . (कृष्ण यजुर्वेदः २–५–११–४) अस्याः पराम्परयाः निदर्शनं अश्वघोषकृतं नाटकं सारिपुत्रप्रकरणं अस्ति। महाकवि-भवभूति-विरचितस्योत्तररामचरितस्य तृतीयाङ्कोऽपि छायानाट्यस्य विशेषतां परिदधाति। अस्मिन्नङ्के अमूर्तपात्राणां समायोजनं विहितमस्ति। वस्तुतश्च प्रतीकशब्दः आरोपमूलकः अस्ति। अतएव यत्र अमूर्तभावानां विचाराणां प्रयोगः मूर्तपात्रानुकारेण भवति अथ च यत्र पात्राः मनुष्यादयोः मूर्ताः न सन्ति अपितु तेषां स्थाने अमूर्ताः सूक्ष्माः मनोविकारादयः पात्राः संयुज्यन्ते तत्र प्रतीकात्मकता स्वीक्रियते। परन्तु नायं असाधारणो नियमः अपितु अस्यापवादमपि भवितुं शक्नोति। क्वचित् मूर्तामूर्ताः मिश्रिताः अपि पात्राः भवितुं अर्हन्ति।

प्रकृतं विवेकचन्द्रोदयं नाटकमस्यैव परम्परायाः एकं नाटकमस्ति। अस्मिन्नपि मूर्तामूर्तानां पात्रायोजना लेखकेन कृता। विचाराणां सरणिः विषयस्य प्रस्तुतीकरणं परम्परानुसारमेवास्ति तथा कृतिरियं स्वक्षेत्रे महत्त्वपूर्णा वर्तते। अतएव प्रकृतशोधलेखे अस्या मूल्यांकनं पूर्वोक्तदिशा कर्तुं प्रयत्नः कृतोऽस्ति शोधलेखकेन।

CS$_{(B)}$—35 A STUDY OF THE SENTIMENTS IN THE KADAMBARĪ OF BAṆABHAṬṬA

KALPANA MISHRA, PUNE

Since the time of Bharata, the pioneer among the Indian rhetoricians, *rasa* is regarded as an unavoidable part of *kāvya.* Anandavardhana, the writer of *Dhvanyāloka* also treats *rasa* as the most important suggestive feature of a *kāvya.*

The primary sentiment in the *Kādambarī* is the sentiment of Eros. And among the secondary sentiments *Hāsya, Adbhuta, Bhayānaka, Karuṇa* and *Śānta* can be met with in the *Kādambarī.* It is noteworthy that *Raudra* and *Bibhatsa* do not get any scope in the whole story. Furthermore, the heroic sentiment has been highly neglected in that *kāvya.* Only in Candrāpīḍa's expedition there is a touch of the heroic sentiment.

The present paper discusses how Bāṇabhaṭṭa's wordings, dialogues, descriptions, and what is more, the figures of speech also have got a good role to play in the culmination of various sentiments.

CS$_{(B)}$—36 तापसवत्सराज और स्वप्नवासवदत्त के वस्तु-विन्यास का तुलनात्मक विश्लेषण

मोहन मिश्र, भागलपुर

भास के समय से उदयन-कथा का अवलम्बन कर विपुल साहित्य का सर्जन हुआ है। प्रस्तुत शोध-पत्र में उदयन-वासवदत्ता — इन दोनों चरितों के आधार पर रचित अनङ्गहर्षकृत तापसवत्सराज और भासकृत स्वप्नवासवदत्त के वस्तुविन्यास का तुलनात्मक विवेचन पौरस्त्य पाश्चात्य आचार्यों के मतों के विश्लेषण के संदर्भ में किया गया है।

CS_(B)—37 कालिदास की काव्यत्रयी पर जैन-टीकाएँ

रविशंकर मिश्र, वाराणसी

पन्द्रहवीं-सोलहवीं शताब्दी में मुनि चारित्रवर्धनगणि जैसे अनेक विद्वान् जैन-टीकाकार हुए हैं, जिन्होंने अपनी स्वतन्त्र रचनाओं को रचने की अपेक्षा विद्यमान तत्कालीत संस्कृत-साहित्य पर ही अपनी लेखनी चलाकर उसके विषय को अपनी भाषा में वृत्ति या टीका के रूप में प्रस्तुत करने का ही अपना जीवन-व्रत बना लिया था। इन जैन-टीकाकारों का मुख्य ध्येय था — लब्धप्रतिष्ठ, साहित्यिक रचनाओं की अपनी सुग्राह्य भाषा में व्याख्या कर जनसामान्य द्वारा उसे आत्मसात् करने योग्य बनाना।

विश्व-विश्रुत महाकवि कालिदास की रचनाओं पर भी इन टीकाकारों ने अपनी कृपा-दृष्टि से अनेक वृत्तियां—टीकाएँ प्रस्तुत की हैं। यहां महाकवि की काव्यत्रयी (रघुवंश, कुमारसंभव और मेघदूत) पर इन जैन-टीकाकारों द्वारा प्रस्तुत टीकाओं या वृत्तियों की विशेष चर्चा की जा रही है। रघुवंश महाकाव्य पर लगभग दस टीकाएँ जैन-टीकाकारों द्वारा की गयी हैं, जिनमें मुनि श्री चारित्रवर्धनगणि की 'शिशुहितैषिणी', मुनिगुणविनय की 'विशेषार्थबोधिका', मुनि समयसुन्दर की 'अर्थालापनिका', मुनि सुमतिविजय की 'सुगमान्वया' एवं एक अज्ञातनाम जैन-टीकाकार की 'पंजिका' नामक टीकाएँ प्रमुख हैं, साथ ही मुनि मलयसुन्दरसूरि, मुनि रत्नचन्द्रगणि, मुनि हेमसूरि, मुनि विजयगणि एवं मुनि धर्ममेरु द्वारा भी इस महाकाव्य पर स्वतन्त्र टीकाएँ रची गयी हैं। कुमारसंभव महाकाव्य पर लगभग ग्यारह टीकाओं का उल्लेख प्राप्त होता है, जिनमें मुनि चारित्रवर्धनगणि की 'कुमारतात्पर्य' टीका सर्वप्रमुख है। इसके अतिरिक्त मुनि श्री विजयगणि, मुनि जिनसमुद्रसूरि मुनि मतिरत्न, मुनि धर्मनीति, मुनि कल्याणसागर, मुनि लक्ष्मीवल्लभ, मुनि जिनचन्द्रसूरि, मुनि जिनभद्रसूरि एवं मुनि कुमारसेन की टीकाएँ भी उल्लिखित मिलती हैं। इसी प्रकार मेघदूत खण्डकाव्य पर भी लगभग ग्यारह टीकाएँ उपलब्ध होती हैं, जिनमें मुनि चारित्रवर्धनगणि, आसड एवं एक अज्ञातनाम जैन-टीकाकार की 'मेघलता' टीकाएँ प्रमुख हैं। इसके अतिरिक्त मुनि विजयगणि; मुनि सुमतिविजय, मुनि क्षेमसुन्दरगणि, मुनि कनककीर्ति, मुनि जिनहंस, मुनि महिमासिंह, मुनि मेघराजगणि एवं मुनि विजरसूरि की टीकाओं का भी उल्लेख मिलता है।

CS_(B)—38 ON SOME OBSCURE USES OF BHAṬṬI

KASHINATH MUKHOPADHYAYA, HOOGHLY

It is a very common allegation against Bhaṭṭi that he in the Rāvaṇa-vadha has used many words in senses which are not generally accepted ones. In judging the merits and demerits of the work we remain satisfied in pointing out those words and their meanings and simply commenting that these are instances of obscure use. We forget that deviation from the norm in the use of words in poetry is purposive from the standpoint of the poet. It is unthinkable that an erudite like Bhaṭṭi used those words in their uncommon senses only to demonstrate his pedantry. On the other hand, it can very well be presumed that those uses of Bhaṭṭi are meant to serve some special purpose.

Here in this paper some such words have been selected and an attempt has been made to bring out the purpose behind the use of those in obscure senses.

CS(B)—39 THE PHYSICAL IMAGERY OF SANSKRIT POETRY WITH A SPECIAL REFERENCE TO KĀLIDĀSA

KRISHNA LAL MUKHOPADHYAYA, CALCUTTA

I do not want to enter into a controversial discussion of image and metaphor or any kind of poetic ornament. My aim of this essay is to observe the mark of poetic talent of Kālidāsa one of greatest poet of all times, and I do believe that his poetic imagery are the true vehicles of his faculty of imagination. Specially his physical imagery—the inter-presentation of man and nature as subject-object relation are the finest of all. Its freshness, colour, intensity, and evocative power and the novelty of using the common simple words have attracted the critics and readers of poetry both in East and West.

What a striking image is given by the poet in Raghuvaṁśa! Sudakṣiṇā with her starved eyes drank the fascinating beauty of the king. "This is an admixture and transformation of sensory perception. The feeling of sight is shifted to taste. This poetic process is technically known as synaesthesia.

The physical beauty, the birth and growth of the royal descendent have frequently been compared with the natural phenomena. The birth of Dilipa, the most eminent of monarchs, is to the poet, just as the moon arose from the milky ocean. (Raghuvaṁśa: Canto 1) Sudakṣiṇa in her pregnancy looked like the night near its wane, with but a few stars displayed in it and the moon shining dimly. ("Tanuprakāśena Viceya-tārakā Prabhātakalpā Śaśineva Śarvarī).

The poet excels in exuberence of sensuousness and abounds in fine pictures and rich physical imagery expressed in simple and attractive and melodious language. These show the poet's personality as a whole and manifest his deep sympathy with nature, his keen powers of observation and his skill in depicting an Indian land scape in vivid and glowing colours as well as the human body and mind in deep-seated perceptions and feelings for a universal appreciation of poetry.

CS(B)—40 THE POETIC FORM IN KUNTAKA AND ABHINAVA

RAJENDRA I. NANAVATI, BARODA

Rasa in Kuntaka's system is included in the poetic material. He accepts Lollaṭa's position. His analysis of the poetic material reveals some sort of concentric or centripetal design or the poetic structure. Surprisingly Abhinava also defines Rasa at one place in a way which would show a centripetal design of the poetic material. Abhinava has been called 'an adverse critic' of Lollaṭa by S. K. De. How can we account for this strange similarity between Lollaṭa—Kuntaka and Abhinava?

CS(B)—41 EULOGY OF SATĪ (CHASTE WOMAN) IN SANSKRIT LITERATURE

KETAKI NAYAK, PURI

Indian womanhood has set ideal in the whole universe as she is initiated with tbe vow of sacrifice. She has the right to attain salvation and Brahma Jñāna. The Bhāgavata Purāṇa says Devahuti could attain Jivanmukti learning the knowledge of Brahman.

The Hindu could realise the woman as the Embodiment of Mahāśakti. The Gita gives the lists of attributes of a woman on Dayā, Kśamā, Dhṛti etc. which are the chief criteria of Indian womanhood.

Satitva is equal with Brahmacarya as through satitva the women-folk can control passion, avanrice and anger and attain Brahma. Satitva is the Sādhanā either in the stage of Kumāri or married life or Vidhavā stage

Meaning of pativratā is the co-operation with the vow (vrata) of the pati (husband). In this sense the words saha-dhar-miṇī and patnī are used. A woman bears a dedicated life for the sake of her husband and she sees Brahma in her pati. Through the worship of pati she attains Brahma. The smṛiti writers give the same view while ascribing the virtues of woman. She accumulated uncommon power by the practice of the vow of satītva.

In Sanskrit literature Satī is praised. In Abhijñāna Śākuntalam, Harsacarita, Kumār Sambhavam etc. the lives of Satī are illustrated.

Modern psychologist like Macdougal support the view that chastity and self-restraint are essential virtues to sustain tbe human society. Mathew Arnold opines that some ideologies should be set in society to guide the mass of people in the right path.

Śri Aurovinda praises Kālidāsa who has illustrated the lives of chaste woman in his works.

CS$_{(B)}$—42 ŚRĪRUKMIṆĪPARIṆAYAM : A BRIEF STUDY

SRI RAGHUNATH PANDA, SAMBALPUR

Srirukmiṇīpariṇayam is a beautiful piece of poem of which a printed copy is preserved as a rare collection in the library of the Orissa State archives, Bhubaneswar. The title page of the work indicates that, it has been composed and published (1905) by Śri Viśvanātha Deva-Varman, a ruler of the ex-State of Athagarh, now in the District of Cuttack.

Turning the pages one gets the indication that the work has been actually authored by a poet of the king's court named Pandit Bhuvaneswar Ratha Kavicandra. Its subject-matter is suggested by the title, i.e. the marriage of Śrīrukmiṇī.

It is Mahākāvya containing eleven cantoes. The lines are composed with all the literary ingredients of classical Sanskrit poetry. '*Prasada*' is the chief '*guṇa*'. A number of figure of speech with regards to both *Śabdālaṅkāras* and '*arthālaṅkāras*' is found. The metres are used with ease, befitting to the sequence.

An humble attempt is made here to give an introductory note of the learned public.

CS$_{(B)}$—43 श्री वालुकेश्वरमाहात्म्यम्

गुलाम दस्तगीर बिराजदार, मुम्बई

श्रीवालुकेश्वरमाहात्म्यम् इति काव्यम्। अत्र श्रीरामजीवनस्य सीतान्वेषणपरः एकः प्रसंगः उद्घृतः। रावणेन सीता अपहृता सहसैव। सीतान्वेषणे रामः सलक्ष्मणः अत्र तत्र संम्भ्रमणं समारब्धवान्। एकदा सः मुम्बापुरम् आगतवान्। मुम्बापुरे गौतममुनेः दर्शनान्ते सीताप्राप्तिमार्गः रामेण समुपलब्धः। एतदेव श्री वालुकेश्वरमाहात्म्यम्।

प्राचीनः समाजः अन्धश्रद्धालुः आसीत् इति एतद् यत् कथनं चलति। तत् कथनम् असमर्थनपरं भवति। प्राचीनः समाजः च केवल रूढिम् एव अनुसरति स्म इत्यपि विवेचनम्। परम् एतदपि वस्तुस्थितिविरोधे तिष्ठति। तथा च प्राचीनः समाजः पूजापाठादिषु यज्ञकर्मसु इत्यादिषु कर्मकाण्डेषु एव निमग्नः आसीत् इत्यपि कथनं समाधानकारकं न भवति इति सविस्तरं मण्डनं श्रीवालुकेश्वरमाहात्म्यम् इति काव्यस्य आधारेण केन अपि कर्तुं शक्यते।

रामः देवावतारः। मानवशरीरधारी अयं यथार्थः देवः एव। देवः सर्वसत्ताधारी। तथापि उपायचिन्तक-तत्त्वज्ञानां सहायं मार्गदर्शनं च अयं देवः अपि गृह्णाति। अत्र सीताप्राप्तिविषये रामाय गौतममुनिना उपायः

निवेदितः। ततः एव श्रीवालुकेश्वरनिर्मितिः। ततश्च लक्ष्मणेश्वरस्य स्थापना। पुनश्च बाणगंगा। एतानि त्रयाणि श्रद्धास्थानानि अपि। अत्र केवलं न अन्धश्रद्धा।

श्रीकाशीस-दृ-शमहातीर्थक्षेत्रस्यः एव देवः वा देवांशः वा पवित्रः श्रद्धार्थं पात्रः भक्तिफलदानार्थं समर्थः इति या रूढिः आसीत् सा रूढिः श्रीवालुकेश्वरेण खण्डिता कृता अतः प्राचीनः समाजः रूढिप्रियः आसीत् इति कथनं वा विवेचनं वा वस्तुस्थितिं दुर्लक्ष्यीकरोति, नात्र शंका।

तथा च प्राचीनः समाजः ध्यानंधारणादिकरणे एव निमग्नः आसीदपि कार्यंकृतिकरणे अपि अस्य ध्यानम् अवधानं च आसीत् इत्येव अनेन श्रीवालुकेश्वरमाहात्म्यकाव्येन सिद्धतां गच्छति इत्येव संक्षपतः अलम्।

CS$_{(B)}$—44 SOME POETIC CONVENTIONS IN KALIDASA

MALLIKARJUN PARADDI, DHARWAD

The ultimate aim of poetry is to instruct its readers entertainingly. This aim is possible through so many conventions, prevalent among poets and sahṛdayas as well.

Though we find ample examples of almost all conventions later enumerated and explained by Rājaśekhara in all their divisions and sub-divisions, a few of them are examined here.

The conventions used by Kālidāsa and examined here are pertaining to various birds with myth, such as Haṁsa, Cātaka, Cakravāka, trees like Aśoka and flowers (creepers) like the lotus.

In spite of the use of these conventions, capable of turning poetry into artificial (ornate) one, the poet manages them in such a way that his poetry never becomes merely conventional but retains its original freshness.

CS$_{(B)}$—45 मुद्राराक्षस तथा एण्टीगोनी में उच्च मूल्यों के संघर्ष की समालोचना

गायत्री पँवार, उदयपुर

विशाखदत्त के 'मुद्राराक्षस' में चाणक्य तथा राक्षस के राजनैतिक संघर्ष का कथानक है। मन्त्री राक्षस दिवंगत राजा नन्द के प्रति अपनी अगाध श्रद्धा के कारण उनके शत्रु चाणक्य का विरोधी बनकर चन्द्रगुप्त के विनाश के लिए सतत प्रयत्नशील है। चाणक्य राक्षस की बुद्धि, शक्ति और भक्ति से प्रभावित है। वह उसके गुणों का राष्ट्रहित में उपयोग करने के लिये उसे चन्द्रगुप्त का मन्त्री बनाना चाहता है। दोनों का संघर्ष व्यक्तिगत स्वार्थ की परिधि से हटकर महान् उद्देश्यों पर आधारित हैं। कूटनीति में चाणक्य की बुद्धि सर्वातिशायिनी होने के कारण वह राक्षस की सम्पूर्ण योजनाओं को विफल करके अन्त में चंदनदास की प्राणरक्षा के प्रश्न पर उसे परास्त कर अपने लक्ष्य में सफल होता है।

पाश्चात्य त्रासदी की समालोचना करते हुए हीगेल ने उच्च मूल्यों के संघर्ष को त्रासदी का उत्कर्षाधायक तत्त्व माना है तथा इसी आधार पर 'एण्टीगोनी' को सर्वश्रेष्ठ त्रासदी कहा है। सोफोक्लीज़ के इस नाटक में एण्टीगोनी के दिवंगत भाई पोलीनेसेस के अन्तिम संस्कार के प्रश्न पर राजा क्रियोन तथा उसकी भावी पुत्रवधू एण्टीगोनी के संघर्ष का प्रस्तुतीकरण है। देशहित में बनाये गये राजा के कानून का बालिका एण्टीगोनी दैवी विधान के आधार पर विरोध करके प्रबल राजसत्ता से संघर्ष करती हुई अपने जीवन बलिदान कर देती है।

यद्यपि दोनों नाटकों के कथानक के स्वरूप भिन्न हैं तथापि दोनों नाटककारों ने अपनी विशिष्ट कलाविधा के अनुसार महान् संकल्प तथा उच्च लक्ष्यों के लिये संघर्षरत मानव की भव्य गरिमा का साक्षात्कार कराया है।

CS$_{(B)}$—46 SOME REMARKS ON LITTLE KNOWN JAGANNĀTHA PANDIT

B. P. PANDYA, BARODA

This paper brings to notice for the first time unpublished four stotras entitled 1. "Viṭṭhala Stotra", 2. Ḍākureśa-Stotra, 3. Kṛṣṇāṣṭaka-Stotra and 4. Revāṣṭaka-Stotra. The manuscript is preserved in the collection of the Oriental Institute, M. S. University of Baroda. It is proposed to edit these stotras. The main theme of all these four stotras is the salutation and surrender to the divine god Viṭṭhala of Paṇḍharapura, Raṇchoḍarāyajī of Ḍākor and holy rivers like Kṛṣṇā and Revā.

The author of all these stotras is Jagannātha Pandya, who was also known as Jagannātha Paṇḍit, of Nani Boru near Dholaka, Gujarat (A.D. 1759-1819). He was a versatile poet and dramatist of 18th century hailed from Gujarat. He has also composed many other stotras, dramas etc.

The paper deals with the appreciation and the study of all these four stotras.

CS$_{(B)}$—47 कालिदास का काव्य-प्रयोजन : नवीन निष्कर्ष

ओमप्रकाश पाण्डेय, हरदोई

साहित्य के दो प्रयोजन होते हैं—आन्तरिक और बाह्य। जहाँ तक बाह्य प्रयोजन की बात है, मम्मट का 'कालिदासादीनामिव यशः' कथन किसी अंश तक ठीक हो सकता है, किन्तु आन्तरिक प्रयोजन यह नहीं हो सकता।

कालिदास की साहित्य-सृष्टि का मूल प्रयोजन अनाथ तथा परित्यक्त शिशुओं की व्यथा-कथा की अभिव्यक्ति देना है। प्रतीत होता है, कालिदास के युग में अवैध-अनाथ सन्तानों की समस्या अत्यन्त विकट

रूप में उभर उठी थी। इसके कारण थे बौद्ध धर्म के द्वारा निवृत्तिमार्ग पर बल देने के फलस्वरूप पारिवारिक जीवन का विघटन, बिहारों में युवा भिक्षु-भिक्षुणियों के मध्य अवैध सम्बन्धों का पनपाव, विलासीतापूर्ण सामन्ती वातावरण, युद्धों का बाहुल्य और उनमें मृत सैनिकों की विधवाओं के पुनर्वास की अव्यवस्था आदि। कुमारसंभव, शाकुन्तल और विक्रमोर्वशीय में चित्रित शकुन्तला, उसका पुत्र सर्वदमन, कुमार आयु और कार्त्तिकेय परित्यक्त सन्तानें हैं। इन में से कार्त्तिकेय को छोड़कर शेष सभी विवाहपूर्व काम-सम्बन्धों से उत्पन्न हुई हैं। ये सभी अपने-अपने क्षेत्रों का प्रतिनिधित्व करती हैं। शकुन्तला धार्मिक क्षेत्रों में वर्तमान भ्रष्ट आचरण के परिणामस्वरूप जन्मी कन्या है; कुमार आयु तथा सर्वदमन निर्बन्ध सामन्ती विलास की देन हैं।

सामाजिक मान्यताओं के अनौदार्य तथा टूटते हुए पारिवारिक जीवन के कारण अवैध सन्तानों को दु:खित और अभिशप्त जीवन बिताते देखकर ही कालिदास ने इनकी समस्याओं को अपने कवि-कर्म का लक्ष्य बनाया है। शकुन्तला, सर्वदमन, कुमार आयु और कार्त्तिकेय —ये नाम अपने वर्ग के प्रतीक हैं, जिनके माध्यम से कालिदास ने समस्त अवैध शिशुओं के जन्म, पालन और समाज में उनके उपयुक्त स्थान से सम्बद्ध विभिन्न समस्याओं को अपने ढंग से उभारा है।

अनाथ शिशुओं के प्रति कालिदास के हृदय में जो गहरी संवेदना दिखाई देती है, उससे प्रतीत होता है कि कहीं वे स्वयं भी तो इसी वर्ग से सम्बद्ध नहीं थे?

$CS_{(B)}$—48 KĀLIDĀSA AS A REVOLUTIONARY POET

VINODCHANDRA PURANI, MODASA

To most readers, Kālidāsa is known as a romantic poet. His comparisons are considered 'matchless'. His description of beauty is always enchanting.

However, in this article, the author throws some new light and enlightens the readers about some concepts of Kālidāsa's philosophy which were so far overlooked.

In the first instance, the author presents before the readers the mental torture of the 'Yaksha' who is expelled from heaven by his Master Kuber. In the second example, Lord Indra sacrifices his servants for attainment of power. After citing these episodes, the author concludes that "Kālidāsa disliked inequality in Society". Similarly, the poet Kālidāsa makes King Dilip perform 'Yajña' in the woods instead of in his palace—to prove that "a king should seek happiness in the same way as is done by a common man through penance or hard work".

Lastly, the poet wants to transform this wretched world into heaven—he wants to bring down heaven upon earth but not vice versa. Of course, Kālidāsa wants to set right inequalities in the society by non-violent means.

Altogether a new concept of Kālidāsa indeed!

CS$_{(B)}$—49 शृङ्गारमञ्जरीभाण : सांधिकी स्थितिः

बी. रामवह्मन्, नागार्जुननगर

समग्ररूपस्य नाटकस्य अवतरणावसरे तावत्परिणामक्रमे प्राथमिकाया अवस्थायाः संसूचक इति; समकालिकस्य संघस्य सामान्यजनस्य च दर्पणप्राय इति च साहित्यविमर्शकैः संभाव्यते भाणः।

अस्य भाणसाहित्यस्य निर्माणे दाक्षिणात्याः तत्रापि च आन्ध्राः कवयः अग्रगण्याः। तैर्विरचिता एव भाणाः गुणे गणे चाधिक्यं वहन्ति। तेषु कविषु अस्य शृङ्गारमञ्जरीभाणस्य निर्माता गोपालराय एकः। रामचन्द्रोदयनामकस्य यमकमहाकाव्यस्य च कर्तायं गोपालरायः 'सूगूरु' (अथुना महबूब् नगरमण्डले वनपर्तिः आं. प्र.) राजवंशे सप्तमो राजन्यः "बहिरि" इति "अष्टभावेति" च सार्थकं विरुदद्वयम् उद्वहन्, क्रिस्तब्दीय अष्टचत्वारिंशदुत्तरषोडशशततमवत्सरप्रान्ते (1620–1660) राज्यं पर्यपालयत्।

तस्मिन् काले विद्यमानाः नीराजनादिका आन्ध्रदेशीया आचाराः, आन्ध्रराजन्यैरनुसृता दण्डनीतिः, ग्रामीणजनप्रियाः क्रीडाः, पल्लीजनैः मत्स्यादिग्रहणार्थमुपयुक्ताः यन्त्रविशेषाः, कुक्कुट-वृषभ – लुलायादीनां युद्धानि, भल्लूकनर्तनं, भल्लूकेन धूमपानं, अथुना जगत्प्रसिद्धा कूचिपूडिनृत्यकला, धनिकानां निरंकुशवैखरी हिंसाप्रवृत्तिः, वटूनामवस्था –एवमनेके सांधिका विशेषाः आचारव्यवहारादयश्च भाणादस्मात् विज्ञाता भवन्ति।

फिरङ्गीति नामकः (अग्नियन्त्रः) आयुधविशेषः तल्लिकोट महासंग्रामे (क्री. श. 1565) बहमनीसुल्तानैः प्रप्रथमतयोपयुक्तः इति चारित्रिका वदन्ति। नूतनस्यास्यायुधविशेषस्य प्रयोगविधानं तस्य मारणशक्तिश्चैवम् उन्मीलितं सचमत्कारं कविनानेन समीपानन्तरकाले एव वर्तमानेनः–माराग्नियन्त्रनिभ पुष्करकुट्मलेभ्यः सूर्यांशुवह्निकणयोगदलन्मुखेभ्यः निर्यान्त्ययोगुलनिभा भ्रमरास्सशब्दं भिन्दन्ति पान्थहृदयानिच सप्रतीमे (48)

एवं भाणेऽस्मिन् वर्तमानाः सांधिकराजकीयादि विशेषाः परिशोधनपत्रे मामकेऽस्मिन् समुत्प्रकटिताः।

CS$_{(B)}$—50 NAVA-GRAHA-CARITAM OF GHANAŚYAMA

SHASHIREKHA REDDY, HYDERABAD

Ghanaśyāma : Sanskrit poet Ghanaśyāma was the famous Maharaṣtra writer of 18th century from Tanjore. He was the Minister of King Tukkoji of Tanjore. Originally, he was known as 'Aryaka' was the son of Kasi and Mahādeva of Mauna Bhargara family. He had two wives Sundarī and Kamalā who were equally learned and composed another commentary on Viddhaśālabharñjikā. This gifted author himself reports that he composed sixty-four works in Sanskrit, twenty in Prakrit and twenty-five in other languages. About his personal life and porentage Ghanaśyāma himself in like other poets has mentioned in almost all of his works—particularly in the prologue of "Navagraha Caritam". Nava-Graha-Caritam is a drama of a new model by Ghanaśyāma who wrote it is in his twenty second year. It is a Saṭṭaka in Prakrit consisting of three

acts. The drama deals with the legends relating to the nine planets (Nava-Graha). The main theme is the fight of Rāhu and Ketu with the sun God for getting "Grahādhipatya" and addition of two more days for a week namely Rāhuvāra and Ketuvāra and thus making a week consisting of nine days. But the problem was cleverly solved by Śukra and precept or Bṛahaspati.

It seems that this poet Ghanaśyāma as an able and experienced minister was inspired to write such allegorical drama about the planets, representing Rāhu as a jealous persons who fights for rights and tries to get high position in the society. On the whole the drama is very interesting and a novel type.

CS$_{(B)}$—51 PAÑCAKHYĀNODDHARA OF MEGHAVIJAYA UPADHYĀYA—A CRITICAL SURVEY

B. J. SANDESARA, BARODA

Meghavijaya Upādhyāya was a versatile Jaina scholar who worked during the latter half of the 17th century A.D. He has written works on grammar, astrology, palmistry, philosophy and theology and has also composed several Kāvyas and Kathās.

Meghavijaya has prepared an abridgement—with some editing in his own way—of the Pañcākhyāna (1199 A.D.) of Pūrṇabhadra, which is considered the *Textus ornatior* of the famous Pañcatantra, the Western Indian version of the original text being called the *Textus Simplicior* by scholars. Meghavijaya has entitled his abridgement as Pañcākhyānoddhāra.

The present paper makes a critical survey of Meghavijaya's work and compares it with that of Pūrṇabhadra.

The Pañcākhyānoddhāra is unpublished so far.

CS$_{(B)}$—52 TREATMENT OF RASA IN ABHIJÑANAŚĀKUNTALAM

SAILABALA SENAPATI, PURI

Rasa is regarded as the 'soul' of any poetic composition. Drama being a poetic composition aims at evoking rasa in the mind of the audience. Bharata remarks that 'without rasa nothing proceeds'. From this remark it is evident that Bharata considered rasa to be the most important element in the drama. Kālidāsa the famous dramatist is a lover of Śṛṅgāra rasa (the sentiment of love). The present article is a brief attempt to discuss the different Rasa's portayed by Kālidāsa in his masterpiece Śakuntalā. In Śakuntalā, love or Śṛṅgāra is the main sentiment, other sentimets like Vīra, Sānta & Hāsya are depicted at proper place in nice manner.

CS(B)—53 BHAVABHŪTEḤ ŚIKHARIṆĪ

PRITI SINHA, LUCKNOW

It is true that all the poets should be well-skilled in employing various metres in various situations, but a particular poet is known to be more efficient in handling a particular metre. A poet who has laboured in getting mastery over a metre or two or three metres cuts a sorry figure like a pauper on some festive occasion. That is why when Kṣemendra tells us that Abhinanda was well-skilled in the employment of *Anuṣṭubh*, or Pāṇini, Bhāravi, Ratnākara, Bhavbhūti, Kālidāsa, Rājaśekhara were the master in employing *upajāti*, *Vaṁśastha*, *Vasantatilakā*, *Śikhariṇī*, *Mandākrāntā* and *Sardūlavikrīḍita* respectively, he only suggests that the employment of these metres by the respective poets as par excellence.

On the basis of a study of the *Mahāviracarita*, *Mālatimādhava* and *Uttararāmacarita* it is crtically examined how far the statement of Kṣemendra is true with reference to Bhavabhūti.

CS(B)—54 श्री प्रीतमलाल कच्छी — इन्दौर के एक अप्रसिद्ध संस्कृत कवि

अन्नपूर्णा शर्मा, इन्दौर

'संस्कृत के विकास में इन्दौर का योगदान' विषय पर शोध के तारतम्य में इन्दौर के अनेक विद्वान् एवं मनीषियों के साहित्यावगाहन के दौरान मेरा परिचय श्री प्रीतमलाल कच्छी जैसे अनेक मौन एवं उच्च कोटि के साहित्य-साधकों की कृतियों से हुआ। श्री कच्छी जैसे साहित्यकारों की साहित्यिक साधनाओं से अद्यावधि अपरिचित इतिहास मौन है।

श्री कच्छी का जीवनवृत्त

श्री कच्छी के जन्म एवं मृत्यु के वृत्तान्त यथातथ्य रूप में पूर्णतः उपलब्भ नहीं है।

श्री कच्छी का जन्म स्थान गुजरात प्रांत का जूनागढ़ नामक ऐतिहासिक नगर है। आपके पिता श्री नृसिहलाल कच्छी तथा माता अच्छाबाई थी।

आंग्लभाषा में विशेष योग्यता अर्जित करने एवं आंग्लभाषा के प्रभुत्व से आप तत्कालीन मध्यभारत में इन्दौर नगर के शिवाजीराव उच्चतर माध्यमिक विद्यालय में अंग्रेजी के अध्यापक पद पर नियुक्त हुए। यहीं से आपकी साहित्यसर्जनधारा भी निरन्तर प्रवाहित होने लगी। वयोवृद्ध पर अतिशय विद्वान् पिता

की आर्थिक स्थिति अति साधारण थी अतः कवि श्री कच्छी का अधिकांश समय इन्दौर में ही व्यतीत हुआ।

श्री कच्छी विरचित कुल छः संस्कृत काव्य हैं जो सभी प्रकाशित होकर संस्कृत साहित्य के गौरव को बढ़ा रहे हैं—

(१) उन्नतिशतकम्

(२) ब्रह्मचर्यशतकम्

(३) शांतिशतकम्

(४) भक्तिशतकम्

(५) आराधना शतकम्

(६) मातृभूमिकथा।

श्री कच्छी की सारस्वत साधना के प्रसूत ये काव्यरत्न संस्कृत साहित्य की अमूल्य धरोहर है। इस लेख में मैंने श्री कच्छी की रचनाओं की संक्षिप्त समीक्षा प्रस्तुत करने का अल्प प्रयास किया है।

CS(B)—55 "SAÑJAYA" OF MALATIMADHAVA HAVING AN IMPACT ON THE AUTHORSHIP AND DATE OF VĪṆAVĀSAVADATTAM

SUDARSHAN KUMAR SHARMA, BHATINDA

"Sajñaya" of Bhavabhūti (Mālatimādhava) has been treated of here as a fundamental basis having taken recourse to which a comparative study of Pratijñāyaugandharāyaṇa and Vīṇāvāsavadattaṃ has brought to light certain salient points that have helped solve a controversy that the author of Vīṇāvāsavadattam construed variantly as a figure flourishing down to the thirteenth century A.D., could never be a person far removed from the epoch of Bhāsa whose Pratijñāyaugandharāyaṇam, Svapnavāsavadattam and Avimārkam, had a lot to inspire for the construction of its plot.

Sañjaya the Kāśirāja alluded to by Bhāsa (obscurely) and by Bhavabhūti (explicity) and illustrated by the author of Vīṇāvāsavadattam has afforded clear clues to the nearest conjecture that Somilla referred to by Kālidāsa in the prologue of his Mālavikāgnimitram, could well be understood as the illustrious successor of Bhāsa flourishing as such between Bhāsa and Śūdraka prior to the age of Kautilya and posterior to that of Bṛāhaspati, as the genuine author of Vīṇāvāsavadattaṃ.

$CS_{(B)}$—56 महाभारते रामकथा

वेदुल सुब्रह्मण्य शास्त्री, वाल्टेर

महाकाव्ये रामायणे तस्य प्रणेत्रा महर्षिणा वाल्मीकिना रम्या सा रामकथा लोकेषु चिरं प्रचलिष्यति इत्येवं प्रोक्तम्–

"यावद्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणकथा लोकेषु प्रचलिष्यति ।।"

तथैव मनोहरा सा रामकथा ब्रह्मभिः कविपुङ्गवैः न केवलं गीर्वाणभाषायां किन्तु सर्वासु देशभाषासु च भिन्नासु प्रक्रियासु विरच्यत एव।

संस्कृतभाषायां भगवता व्यासर्षिणा महाभारते अन्येषु पुराणेषु च रामकथा यथोचितं अभिवर्णितम्। महाभारते वनपर्वणि चतुस्सप्तत्यधिक द्विशततमाध्यादारभ्य द्विनवत्यधिक शततमाध्यायपर्यन्तं अष्टादशसु अध्यायेषु सर्वकाव्यसामग्री समुल्लसिता काचिल्लघुकृतिरिव सा रामकथा विराजते।

तस्मिन् वनपर्वणि तस्याः रामकथायाः प्रसिक्तिः, तस्याः रामकथायाः इतिवृत्तानर्वहणे, पात्रचित्रणे, रसपोषणे, अलंकारप्रदर्शने, साभिप्रायपदप्रयोगे च तस्य व्यासस्य प्रतिभा कीदृशी इति परिशीलनमेव अस्य परिशोधनव्यासस्य रचना समुद्देश।

$CS_{(B)}$—57 संदेश काव्यों की परम्परा और मेघदूत

सत्यभामा श्रीवास्तव, सुलतानपुर

प्रेम के सन्दर्भ में अचेतन पदार्थ के माध्यम से अपने इष्ट के पास संदेश-प्रेषण ही संदेश काव्य की विशेषता है। संदेश-सम्प्रेषण की परम्परा बहुत ही प्राचीन है। रामायण में हनुमान के द्वारा संदेश भेजना, "नागार्जुन" की प्रज्ञामूलशास्त्र टीका में एक भद्र महिला द्वारा मेघ को दूत बनाकर अपने स्वामी के पास संदेश भेजना तथा "कामविलापजातक" में एक आपत्तिग्रस्त पुरुष के द्वारा कौए को दूत बनाकर अपनी प्रियतमा के पास संदेश भेजना संदेश काव्य की परम्परा का पोषक है। संदेश काव्यों के विकास की दिशा नवीन भावों और विषयों के वर्णन की ओर है। जैन तथा वैष्णव कवियों ने दर्शन के गूढ़ सिद्धान्तों के अभिव्यक्तीकरण के लिए दूतकाव्य का आश्रय लिया। कुछ दूतकाव्यों में विप्रलम्भ श्रृङ्गार के अतिरिक्त शान्त रस का समावेश हुआ है। सर्वप्रथम शान्त रस का समावेश जैन काव्य "पार्श्वाभ्युदय" द्वारा नवम शती में हुआ। "उद्धवसंदेश" में रूप गोस्वामी ने विरहिणी गोपाङ्गनाओं द्वारा भक्ति-तत्त्व का मनोरम चित्र खींचा है।

वेदान्तदेशिक वह प्रथम कवि है जिन्होंने हंस को दूत बनाकर भेजने की कल्पना की थी। मेघदूत को आदर्श बनाकर प्रणयन किया गया इनका "हंस संदेश" अपने आदर्श से अनेक बातों में भिन्न है।

वीरेश्वर कवि का "वाङ्मण्डनगुणदूत" सामान्य दूत काव्य की तुलना में भिन्न कोटि का है। कवियों ने दौत्यकार्य के लिए चन्द्रमा का भी चयन किया है। चन्द्रदूत का प्रणयन करने वाले कवियों में विनयप्रभु, विनयविजयगणि और कृष्णचन्द्रतर्कालङ्कार है। कालिदास के मेघदूत में यक्ष ने मेघ को दूत बनाकर अपनी प्रियतमा के पास संदेश भेजा है। यक्ष और यक्षिणी के शापजन्य विरह की कथा का स्रोत ब्रह्मवैवर्तपुराण प्रतीत होता है। मेघदूत का प्रकृतिचित्रण बहुत ही मनोहारी है। गिरि, सरिता, गुफा, वायु, वृक्ष, पुष्प, चातक, लता, बलाका, हंस, मयूर, शरभ, इन्द्रधनुष्य, अरण्य आदि प्राकृतिक दृश्यों का आकर्षक वर्णन पूर्वमेघ में प्राप्त होता है। इसी प्रकार उत्तरमेघ में कालिदास ने अन्तःप्रकृति का चित्रण यक्ष तथा यक्षप्रिया के माध्यम से किया है। मेघदूत विप्रलम्भ श्रृङ्गार से ओतप्रोत है। कल्पना का विविध विकास, भावो की कोलम अभिव्यंजना तथा माधुर्य गुण का जो सतत प्रवाह हमें मेघदूत में देखने को मिलता है वह अन्यत्र दुर्लभ है।

CS$_{(B)}$—58 प्रतीक की रूपात्मकता और संस्कृत का नाट्य-साहित्य

चन्द्रकान्त शुक्ल, राँची

आलोचना जगत् में प्रतीक अमूर्त पदार्थ को मूर्त रूप में अभिव्यक्त करने की विद्या को कहा जाता है। संस्कृत तथा अन्य भारतीय भाषाओं में अनेक प्रतीकात्मक नाटक प्राप्त होते हैं, परन्तु इन प्रतीकात्मक नाटकों की रूपात्मकता को लेकर विद्वानों एवं आलोचकों में स्पष्ट रूप से दो वर्ग दृष्टिगोचर होता है। एक वर्ग इन नाटकों की मंचन-क्षमता पर प्रश्नचिह्न लगाकर इन्हें केवल पाठ्य-नाटक की कोटि में रखता है तो दूसरी ओर दूसरा वर्ग इन नाटकों को भी अन्य नाटकों की तरह ही मंच के उपयुक्त मानता है तथा इन्हें प्रेक्ष्य के अन्तर्गत ही रखता है। प्रस्तुत निबन्ध में प्रदर्शित किया गया है कि किस प्रकार प्रतीक नाटक मंच के अनुकूल हैं तथा यहाँ संस्कृत के विभिन्न नाटकों में आने वाली प्रतीकात्मकता का संक्षिप्त सर्वेक्षण भी प्रस्तुत किया गया है।

CS$_{(B)}$—59 संस्कृत यात्रासाहित्य की एक अज्ञात कृति "शृंगेरी यात्रा"

लक्ष्मणनारायण शुक्ल, इन्दौर

संस्कृत-साहित्य में यात्रा-वर्णन की परम्परा अत्यन्त प्राचीन काल से चली आ रही है। रामायण, महाभारत, श्रीमद् भागवत एवं अन्यान्य पुराणों में तीर्थ-वर्णनों के प्रसङ्गों पर तीर्थयात्राओं के वर्णन इस विद्या के उत्कृष्ट उदाहरण हैं।

अर्वाचीन युग में जगद्गुरु श्री शंकराचार्य की भांति अनेक आचार्यों के जीवनीपरक प्रबन्धों में विभिन्न तीर्थों की यात्राओं के माध्यमो एवं विभिन्न शास्त्रार्थ तथा उपदेश स्थलों के वर्णनों में सम्पूर्ण भारत का सरस चित्रण किया गया है। इन वर्णनों में वृहत्तर भारत के नद, नदी, गिरि, आश्रम, उपत्यका अधित्यका, तीर्थ और देवताओं के वर्णन एवं स्तोत्रादि ग्रथित हैं। समस्त आचार्यों, महापुरुष तथा सन्तों के यात्रावर्णनों में उपर्युक्त परम्परा का निर्वाह किया गया है।

आधुनिक काल में भी भारत-भ्रमण, विदेश गमन अथवा तीर्थयात्रा वर्णनपरक रचनाएं गद्य, पद्य और चम्पू के रूप में लिखी जाती रही हैं। इसी परम्परा में भारतीय संस्कृति के अनन्य उपासक संस्कृत के उद्भट-विद्वान् महामहोपाध्याय श्रीरघुपतिशास्त्री बाजपेयी की कृति 'शृङ्गेरी यात्रा' चम्पू की गणना की जा सकती है।

मूलतः महाराष्ट्र के भीमपुर गांव से चलकर ग्वालियर में अवस्थित, तत्कालीन सिन्धिया शासकों द्वारा सम्मानित एवं भारतीय संस्कृति और संस्कृत के उपासक श्रीरघुपतिशास्त्री की सरस-मनोहारि रचना–'शृंगेरी यात्रा' का सामान्य समीक्षण प्रस्तुत लेख में किया गया है।

CS$_{(B)}$—60 कर्णभारम् : नेदं करुणान्तं रूपकम् ।

नीता वी. शुक्ल, अहमदाबाद

मातृवचनेन वारितः कर्णः, गुरुशापेन च तस्चास्त्राणि कालविफलानि भवितुम् अर्हन्ति। अस्याम् स्थितौ इन्द्राय कवचकुण्डले तेन प्रदत्ते। अतः कर्णस्य मरणं सुनिश्चितम्। तेन च रूपकमिदं करुणान्तत्वं प्राप्नोति इति महता रवेण उद्घोष्यते विद्वद्भिः।

किन्तु विचार्यते अत्र यद् यदि इन्द्रेण कवचकुण्डले न याचिते स्यांताम्ः। तदा कीदृशं अन्तम् प्राप्नुयादिदम् रूपकम्? कवचकुण्डलाभ्याम् अमर्त्यः भूत्वा कर्णः युद्धभूमौ अवश्यमेव पराभूतः स्यात्। यतो हि गुरुशापेन तस्यास्त्राणि कालविफलप्रायाणि आसन्। क्षत्रियाय तु पराभवः मरणाद् अतिरिच्यते इति भारतीय-संस्कृतौ अवधारणा। अतः कर्णः कवचकुण्डले इन्द्राय दत्तवान् इति भासेन यन्निरूपितम् तद् अपयशसः कर्णस्य रक्षणादैव।

अनेन च निरूपणेन कर्णभारम् सुखान्तम् प्राप्नोति इति मदीयम् नम्रनिवेदनम्।

CS$_{(B)}$—61 मेघदूत के शिल्प-विधान के परिप्रेक्ष्य में प्रकृति-चित्रण

सुषमा, मुझफ्फरनगर

प्राकृतिक विभूतियों के अनन्य उपासक कविकुलगुरु कालिदास के काव्य में प्रकृति का चित्रण चिरपरिचित होते हुए भी चिरनवीन चिरसुंदर तथा चिरस्थायी है। मेघदूत कालिदास का अत्यंत लोकप्रिय विरह-काव्य है। कालिदास ने प्रकृति के प्रति अपने प्रगाढ़ प्रेम को यक्ष के माध्यम से वियोग-व्याकुल भाषा में मुखर किया है। मेघदूत काव्य में कवि का हृदय अगाध उदारता और अद्वितीय भावनाओं से पूरित है। समस्त प्रकृति उसके लिये करुणा की मूर्ति है। समस्त प्रकृति उसके हृदय में आकर बस गई है और उस प्रकृति में सारा चराचर जगत् समा गया है। मेघदूत रचना के पीछे एक विराट प्राकृतिक पृष्ठाधार है। इसकी काव्यकला का मेरुदण्ड प्रकृति है। मेघदूत का मुख्य कथानक इस बात को प्रकट करता है कि हास-विलास में व्यस्त प्रकृति-सुन्दरी के चित्रकार कालिदास दुःखपूर्ण स्थितियों के दर्शन में भी सतर्क तथा सचेष्ट हैं। कवि ने प्रकृति में मानवीय भावनाओं का अनुभव किया है, इसलिये उसके द्वारा चित्रित प्रकृति

रोती भी है और हँसती भी हैं। महाकवि कालिदास ने मेघदूत को सुख-दुःख की समरसता के धरातल पर पड़े मनोयोग से उतारा है जिसमें आशा का प्रबल आग्रह है, प्रतीक्षा के आँसुओं का संयत और गम्भीर पारावार है। पूर्वमेघ में बाह्य प्रकृति का वर्णन है, फिर भी उसमें मानवीय भावनायें गुंथी हुई हैं। उत्तरमेघ मानवहृदय का चित्त है, फिर भी वह प्राकृतिक सौंदर्य के चौखटे में मढ़ा हुआ है।

CS(B)—62 THE BEE MOTIF IN LITERATURE

C. S. SUNDARAM, MADRAS

The bee figures as a motif for the development of stories in Sanskrit as well as other languages, specially in the realm of the Folk tales. In this paper it is proposed to consider this aspect. Incidentally the paper attempts to trace the origin of the bee in the folk tales and its relevance in literary compositions with particular reference to the *Abhijñānaśākuntala*, the *Kathāsaritsāgara*, the Tamil version of the Vikramādityacarita etc.

CS(B)—63 वेङ्कटाध्वरिणः स्तोत्राणि

जि. स्वामिनाथाचार्यालु, हनमकोण्ड

श्लेषयमकचक्रवर्तिबिरूदाङ्कितो वडककैसम्प्रदायस्थो आत्रेय वेङ्कटाध्वरी लक्ष्मीसहस्रम् श्रवणानन्दः आचार्यपञ्चाशत्चेति स्तोत्रग्रन्थत्रयं निर्मितवान्। तत्राद्यो ग्रन्थः लक्ष्मीसहस्रम् वेदान्तदेशिकपादुकासहस्राख्यसहस्रकाव्यरचनाप्रभावप्रभावितं सम्प्रावर्तत। लक्ष्म्याः विभुत्वं, साक्षान्मोक्षप्रदातृत्वं, अघटितघटनासामर्थ्यञ्चेत्यादि वर्णितं स्तोत्रकाव्ये। सम्प्रदायकवेरस्यास्मिन् स्तोत्रकाव्ये वडककैसम्प्रदायाः, पादुकासहस्रे इव शब्दवैचित्र्यम्, बन्धकवित्वप्रत्युयं, असमानकवितारचनापाटवञ्च प्रपञ्चितम्। इदमेव वैशिष्ट्यमेतद्विधसहस्रकाव्यरचनाप्रपञ्चे द्वितीयं पदमाप्नुवतो वेङ्टाध्वरिणः।

तत्र श्रवणानन्दस्सहस्रश्लोकात्मकतया प्रथितः श्रीनिवासवरदराज, सुन्दरबाहुस्वामि, श्रीरङ्गनायकादिस्वामिनां नारायणार्चामूर्तीनां सौन्दर्यादिकं वर्णनम्; श्रुतिप्रसिद्धं प्रजापत्यादिदेवतान्तरासामान्यं परत्वं प्राधान्येनोद्घोषयति। अद्य तावच्छतकएद्वयं श्रीनिवास, वरदराजस्वामिनोः स्वरूपरूपगुण विभवैश्वर्याघनवधिकातिशयासंरण्येयकल्याणगुणाकरत्वं प्रतिपादचल्लभ्यते।

आचार्यपञ्चाशच्चेति वेदान्तदेशिकस्य महिमानं बिरूदानि, जीवितघटनाश्च प्रशंसल्लुघुस्तोत्रकाव्यम्। अत्र स्थिताः श्लोकाः वेदान्तदेशिकस्य सर्वतन्त्रस्वतन्त्रादिबिरूदनामान्यनुगृह्णन्तो कवेः वेदान्तदेशिके स्थितं आचार्यप्रावण्यं अनवधिकं प्रदर्शयन्ति।

इत्थंम् एकैकं स्तोत्रकाव्यं स्वप्रतिपाद्यवस्तु महिम्ना कर्तुरचनापाटवसुनिरूपितसम्प्रदायस्थं गाढमभिमानं तत्प्रतिपादनं अध्यवसायञ्च प्रकटीकरोतीति वेङ्कटाध्वरिणः स्तोत्रकाव्येषु वैशिष्ट्यमनर्घमाभासते।

CS$_{(B)}$—64 मुरारिपदचिन्तायां भवभूतेस्तु का कथा

चन्द्रभानु त्रिपाठी, प्रयाग

समालोचकवरैरुक्तः समीक्षासूक्ति निकषरूपोऽयं श्लोकः एवमस्ति।

मुरारिपदपचिन्तायां भवभूतेस्तु का कथा।
भवभूतिमनादृत्य मुरारिमुररीकुरु ॥

अस्मिन् श्लोके मुरारि-भवभूति-पदेति श्लिष्टपदत्रयं वर्तते, तेनार्थद्वयं फलति — (१) कश्चनवैष्णवो-गुरु कमपि संसारासक्तं शैवं विष्णुं प्रत्युन्मुखं करोति (२) मुरारेर्महत्त्वसाधकः कश्चन समीक्षकवरः भवभूति-पक्षपातिनं विद्वांसं मुरारिं बहु मानयितुं तस्य वैशिष्ट्यं साधयति मुरारेः पक्षं समुत्कृष्टतरं प्रतिपादयति च।

प्रस्तुते निबन्धे मुरारि पदकाठिन्यं भवभूतेरपेक्षया प्रसमीक्ष्यते।

भवभूतिर्मुरारेः पूर्ववर्ती आसीत्। मुरारेरनर्घराघवनाटकेभवभूतेर्महावीरचरितस्य प्रभावो विद्यते इति द्वयोरपि नाटकयोर्विषयवस्तु, वर्णनानैपुण्यं पदशय्यां चाकलय्य प्रतीयते। एतद्दृष्ट्या भवभूतेरुत्तमर्णतोपजीव्यता च मुरारिकवौ दृश्यते।

उभयोः साम्येऽपि महावीरचरितापेक्षयाऽनर्घराघवे प्रकृष्टा पदप्रौढिरालक्ष्यते तेन भवभूतेरपेक्षया मुरारेः पदार्थविबोधे पाठकानां क्लेशाधिक्यं भवति इतिभावं बोधयन्ती सूक्तिराराजते।

भवभूतिमुरारिनाम्नोरुभयोः कविवरयोः पौर्वापर्यं सुसम्मतमेव समेषाम्।

पदकाठिन्यं प्रायो द्विविधं भवति। (१) व्याकरणमात्रप्रसिद्धप्रकृतिप्रत्यययोगसिद्धपदप्रयोगरूपम् (२) अप्रसिद्धाप्रयुक्तकोषमात्र संगृहीत पदप्रयोगरूपञ्च। गौडीरीत्यां प्रायः ओजोभूयस्त्वं समस्तपदबाहुल्यं च भवति तत्र व्याकरणस्य कार्यकारित्वात् काठिन्यमायाति।

उभयोः कविवरयोः प्रयुक्तपदानां प्रदर्शनेनेदं सुस्पष्टं जायते यद्भवभूतेरपेक्षया मुरारिप्रयुक्तपदानाम् अर्थविबोधाय चिन्ताऽधिकतरा भवति अर्थात् मुरारिणा स्वनाटके भवभूतेरपेक्षया स्वकीयं व्याकरणकोशामादिज्ञानं विशेषतः प्रादर्शयत् येन समीक्षासूक्तिरियं सिद्धा भवति।

CS$_{(B)}$—65 सुन्दरेश्वरकृतसुन्दररामायणमहाकाव्यस्य काव्यसौष्ठवम्

कृपाराम त्रिपाठी, बलरामपुर

सुन्दररामायणाख्यं चतुर्दशसर्गात्मकं महाकाव्यमस्माभिः समासादितमस्ति। एतन्महाकविः कालामूर निवासी दाक्षिणात्यः सी० सुन्दरशास्त्रियर महोदयोऽस्ति। प्रत्येकसर्गस्य समाप्तौ पुष्पिकायां कवेः सुन्दरेश्वर इति नामोपलभ्यते। महाकाव्यमेतच्चतुःपञ्चाशदुत्तरैकोनविंशतितमे ईशवीयाब्दे व० रा० रामस्वामिशास्त्रुलु एण्ड सन्स इत्येतैः चेन्नपुर्यां प्रकाशितम्। एतत्काव्यस्य कवेश्च परिचयार्थं कुप्पूस्वामिशास्त्रि महोदयैः वी. राघवन्महाभागैश्च संक्षेपेण लिखितमस्ति। सहृदयवर्यैः व० रा० कल्याणसुन्दरशास्त्रि-

महोदयैः काव्यमयीं भूमिकां निर्माय काव्यवैभवमुद्घाटयितुं दिग्दर्शनं कृतमस्ति। महाकाव्यमेतदतिशायिभिरुत्कर्षैः समन्वितं वर्तते। एतदनुशीलनेन चैवं प्रतीयते यदिदं महाकाव्यं केषुचित् स्थलेषु कदाचित्कालिदासमपि विशेषयितुं क्षममस्ति। अत्र सकलापि काव्यपद्धतिस्तथा विशदीकृतास्ति यथास्य महाकविः निःसंशयमेव कालिदासादिमहाकवीनां कोटौ स्थानं लब्धुमर्हति। कविनामुना संस्कृतभाषायाः सततसजीवत्वं, सरसत्वं, नवीनत्वं, रमणीयत्वं च सर्वेषां कृते प्रत्यक्षप्रमाणीकृतम्।

एतन्महाकाव्यस्यानेकविधं काव्यसौष्ठवं विवृत्य सचेतसामग्रे प्रस्तोतुमस्मिन् शोधपत्रे प्रयासो विधीयते।

CS$_{B)(}$—66 स्वामीबदरीप्रपन्नाचार्यस्य कृतित्वम्

मिथिलाप्रसाद त्रिपाठी, इन्दौर

विन्ध्याख्यान्तर्गते विन्ध्यभूपृष्ठे विन्ध्यप्रदेशस्य राजधानीभूता सुप्रतिष्ठिता रेवातटान्तिकतया 'रेवा'-ख्या नगरी विलसति विनोदाय सुधियामद्यापि। रेवाशासकाः वान्धवेश पदवीकाःबभूवुः। तेष्वन्यतमः जयसिंहः ततः विश्वनाथसिंहः तस्यात्मजश्च रघुराजसिंहाख्यः इति त्रयी जाता। राजत्रयेषु लक्ष्म्यान्विता सरस्वती नितरामुल्लासान्विताऽऽसीत्। राजाश्रयतो रामानुजाचार्यसम्प्रदायस्य वैष्णवानामामोदाय प्रतिष्ठापितः 'लक्ष्मणाराम' इति स्थानम्। तत्र विश्रुतेषु मठाधिपेष्यन्यतमाः प्रादुरभूवन् स्वामिपादाः बदरीप्रपन्नाचार्यचरणाः। येषां जिह्वाग्रे सरस्वत्याः विलसनमासीत्। एभिः प्रणीताः ग्रन्थाः लघुकाव्यतया व्यापृतास्सन्ति येषां संरक्षणं तत्रत्ये बद्रीशपुस्तकालये भवति। ग्रन्थाश्चैते—

१. लक्ष्मणस्तोत्रम

२. नर्मदामाहात्म्यम्

३. भगवत्पूजनप्रकारः

४. विशिष्टाद्वैतदर्पणम्

५. पुष्पराजपरागः

६. लक्ष्मणारामदेव परिचयः

७. वैष्णवमताब्जभास्करः

इति ग्रन्थसूचि डा० राजीवलोचन अग्निहोत्रि महोदयैः 'बान्धव नरेशो की देन' इति ग्रन्थे प्रकाशिता। परन्तु तत्रत्य श्रीवैष्णवसंस्कृतमहाविद्यालयस्य प्रधानाचार्यवर्यैः स्व. श्री अमरुतिरुवेङ्कटरामानुजाचार्यैः लक्ष्मणस्तुतिं विहाय सर्वमन्यदेव शासितम्। निबन्धेऽस्मिन् स्वामिपादानां कृतित्वमधिकृत्य प्रामाणिकं विवरणं समुपस्थाप्यते।

CS(B)—67 THE THIRTEEN PLAYS FROM TRIVANDRUM—ARE THEY REALLY COMPOSED BY BHASA ?

R. C. TRIPATHI, AHMEDABAD

It seems to be accepted, not without some reserve, that the thirteen plays found by Pt. Ganapati Shastri from Trivandrum are the works of the celebrated Bhāsa, who has been so reverently mentioned by Kālidāsa. However the writer of this article has dwelt at length on the opinions of various scholars, for and against the authorship of Bhāsa of those thirteen plays, and has come to the inescapable conclusion that none of those thirteen is a work of the celebrated Bhāsa, who seems to be a predecessor of Kālidāsa. In this article, the author has discussed ancient references to Bhāsa as a dramatist and shown how the dramatic acumen of Bhāsa cannot be accommodated in those thirteen plays. This writer has also discussed the references to Svapnavāsavadatta and not a few quotations from it and pointed out how these references and quotations do not fit with the Trivandrum plays. This article also contains a new argument against the authorship of Bhāsa of the thirteen plays. He has been able to show how none of the well-known works on dramaturgy have named Bhāsa or any of his dramatic works—let alone quoting from his plays. Moreover, some works of dramaturgy quote from Svapnavasāvadatta but these passages are not traceable in the Svapnavāsavadatta from Trivandrum. Works like Daśarūpaka, *Kāvyānuśāsana* and Sāhitya darpaṇa quote from 23, 28 and 52 plays respectively but from none of the so-called Bhāsa plays! From all these above discussions, the writer of this articles has concluded that none of the plays from Trivendrum can be accepted as a work of the celebrated Bhāsa.

CS(B)—68 POETRY OF YOGEŚVARA

RADHAVALLABH TRIPATHI, SAGAR

1. In the firmament of Sanskrit literature, Yogeśvara (Y.) is one of those great lumanaries, whose lustre is lost to the eyes of a student of classical Sanskrit poetry. But Y. is profusely quoted by the earliest anthologies of Sanskrit verses the *Subhāṣitaratnākara* (*Srk.*) of Vidyākara and the *Saduktikaṇāmṛta* (*Skm.*) by Śrīdhara, and he is praised in the highest terms by one Abhinanda (*Srk*-1699; but Bhavānanda according to *Skm.*- 2126). D. D. Kosambi places him not later than the IX century A.D.; which is supported by Y.'s reference to Bhavabhūti ad Bāṇa and his being quoted by Bhoja. But Kosambi has not given any proof for upholding him a Pāla Court poet. Several of Y.'s verses clearly indicate that he must have spent a considerable part of his life in Vindhya region. D.H.H. Ingals takes notice of Y. in two of his papers.

2. From *Srk.* and *Skm.* we can sort out as many as 70 verses coming from the fecile pen of Y., revealing rare qualities of a poet. These verses are marked with a freshness of imagination and perception. Y. strikes a different note in the realm of classical Sanskrit poetry, following the tradition of the poetry of common people, a tradition which had been running parallel to the tradition of court poetry.

3. From two verses in *Srk.* and *Skm.*, extoling Y. as a poet of highest order, it appears that he was regarded as a trendsetter and had a considerable following amongst his contemporaries and successors. He also enjoyed reputation of some of rhetoricians.

4. An ardent devotee of Śiva, Y. has eulogised Him in 12 of his verses quoted in *Srk.* and *Skm.* These stanzas are replete not only with devotional fervour, they vividly portray the unusual nature, uniqueness of apparatus and attributes of the Lord.

5. Y.'s forte lies in a very sympethetic and minute portrayal of the lowest strata of Indian society, particularly in a rural setting. At least 20 of his verses, out of those quoted in *Srk.* and *Skm.* spin around the theme.

6. Y. has rightly been praised by Abhinanda for his remarkable depiction of Vindhya mountain and Vindhya region. Y. is unique in his expression of intesity of attraction, insight and observation and love for nature in his portrayal of Vindhya mountain and Vindhya region. We can, therefore, judiciously join Abhinanda in placing of Y. besides Bāṇa and Bhavabhūti with this regard. Y. excels in visualising wild life and capturing activities of different animals, recorded in at least 12 of his stanzas quoted in *Srk.* and *Skm.*

7. Y. has given some very fine pieces of *anyoktis* and his treatment of both *saṁyoga* and *vipralambha* types of *Śṛṅgāra* is equally novel.

CS$_{(B)}$—69 महाकवि सोमेश्वरदेव विरचित 'रामशतकम्' — एक अध्ययन

रामप्रसाद त्रिपाठी, लखीमपुर

महाकवि सोमेश्वर गुजरात के अणहिल्लपत्तन के चालुक्य राजाओं के परम्परागत पुरोहित थे। वे चालुक्य नृपति भीमदेव द्वितीय के आश्रित कवि और वस्तुपाल के मित्र थे। इसके साथ ही वे चालुक्य-वंशीयवघेल नृपति लवणप्रसाद और उनके पुत्र के भी राजकवि थे। इन्होंने संस्कृत साहित्य के अन्य लेखकों के वितरीत न केवल अपने ही विषय में अपितु अपने पूर्वजों के विषय में पर्याप्त जानकारी दी है।

महाकवि सोमेश्वरदेव ने 'सुरथोत्सव,' 'कीर्तिकौमुदी' नामक महाकाव्य, "उल्लाघराघव' नामक नाटक, 'रामशतकम्' स्तोत्र, 'कर्णामृतप्रपा-सुभाषित-संग्रह के अतिरिक्त अनेक प्रशस्तियों की रचना की है। किन्तु संस्कृत साहित्य की 'शतक' काव्य परम्परा में उनके 'रामशतकम्' का महत्त्वपूर्ण स्थान है। इसमें उन्होंने भगवान् रामचन्द्र के आदर्श जीवनचरित्र को अपना वर्ण्य विषय वनाया है। इसके प्रारम्भिक श्लोकों में ही वे भगवान् राम की स्तुति करते हुए उनकी बाल-क्रीडाओं का वर्णन करते हैं।

इस प्रकार स्पष्ट है कि भगवान् राम पुराण-पुरुष होते हुए भी माता की गोद में क्रीडा कर रहे हैं। कवि सोमेश्वरदेव ने इस 'स्तोत्र' में राम के जीवन की प्रत्येक घटना सहृदयों के मन को वलात् अपनी ओर आकृष्ट कर लेती है क्योंकि उनके आश्चर्यजनक कार्यों को देखकर कौन चकित नहीं होता।

महाकवि के इस 'स्तोत्र' में लोकोक्तियों का प्रयोग भी हुआ है जो कि कवि के भाषाधिकार को व्यक्त करता है। यथा–जिस समय कैकेयी मन्थरा की मन्त्रणा से राम को १४ वर्षों के लिए वन भेजती है। कवि लिखता है—

'प्रायः को वा कलङ्कं जगति न लभते नीचवाक्यानुवर्ती।'

अर्थात् नीच पुरुषों के वाक्यों का अनुसरण करने वाला संसार में कौन अपयश को प्राप्त नहीं होता? (अर्थात् सभी प्राप्त होते हैं)।

इस प्रकार स्पष्ट है कि महाकवि सोमेश्वरदेव विरचित 'रामशतकम्' में सर्वत्र ही सरसता का सञ्चार हुआ है।

CS$_{(B)}$—70 POETS IN THE BHOJAPRABANDHA

G. U. THITE, PUNE

Bhojaprabandha gives numerous stories of Sanskrit poets and their relations with the king Bhoja. Although the stories are only imaginary, they reflect the general social and economic conditions of Sanskrit poets and scholars and their relations with the patrons. Although some stories show the king to be generous and patronizing, there are same others in which the king is shown to be miser and reluctant to patronize. This suggests the generally unsteady and difficult conditions of Sanskrit poets which however could not destroy their indefatigable enthusiasm for composing poetry.

CS$_{(B)}$—71 महाकवेर्बाणभट्टस्य रचनायामुत्प्रेक्षायाः विलासः

रामजी ठाकुर, मधुबनी

सुरभारती कविताकामिनी पञ्चबाणो महाकविर्बाणः स्वालोकसामान्यप्रतिभाविशेषेण रसपरिपाकदृशैकयकालिदासादिभी रससिद्धैर्महाकविभिः सह प्रतिस्पर्धमानोऽपि-अभिनवार्थं संघटनया, अग्राम्य-

वस्तुस्वभाववर्णनपारवेन: अक्लिष्टश्लेषालङ्कृतिविच्छित्त्या विकटाक्षरबन्ध-विन्यासवैभवेन, अनेकविधानामलङ्काराणां समुचित-ललित-सन्निवेशेनापरत्रकालिदासोत्तरकालाभाविनोऽलङ्कृतपथं प्राधान्येन समाश्रितवतः शास्त्रीयसिद्धान्तप्रकाशनार्थंगौरवेण गौरववतो भारव्यादीनपि महाकवीनतिशेते।

युगधर्ममनुसरन्नयं क्वचित्क्वचिदलङ्कारैकचमत्कारमपि दर्शयति। किन्तु वर्ण्यवस्तुधर्मान् पूर्वं यथावद् वर्णयित्वैव स्वकालानुसृतालङ्कारकौशलप्रदर्शनाय पूर्णोपमा-परिसंख्याविरोधाभास प्रभृतीनां कतिपयानामलङ्काराणां प्रयोगं परिकरं बध्वायं कुरुते। अन्यत्र वस्तुस्वभाववर्णने विविध रसवर्णने चारम् पृग्यत्ननिर्वर्त्यानिवालङ्कारान् प्रयुञ्जानो दृश्यते।

समुचित-ललितविन्यासरमणीयेषु अलङ्कारेषु महाकवेर्बाणस्य रचनायामुत्प्रेक्षाया अलङ्कृते विलासः सर्वाधिकं सहृदय-हृदयमाहरतीति नातिशयोक्तिः।

महाकविर्बाणो दाक्षिणात्येषु अस्या समधिकप्रचारस्योल्लेखमकृत "उत्प्रेक्षा दाक्षिणात्येषु" इति।
यथैवेयमालङ्कारिकैर्मुक्तकण्ठं–प्रशंसिताः तथैव सत्कविकाव्येष्वपि–ऋग्वेदादारभ्येदानीत्वनेषु–अस्याः सहृदयहृदय-हारीणि उदाहरणानि दृश्यन्ते।

स्वरूपमस्या विवेचयद्भिरालङ्कारिकैर्भेदानन्त्यं प्रादर्शि। तत्रभूयांसः प्रभेदाः महाकवेर्बाणभट्टस्य कृतिद्वये प्रयुक्ताः सन्ति।

संक्षिप्तेऽस्मिन् प्रबन्धे महाकविबाणस्य रचनाद्वये–हर्षचरिते कादम्बर्याञ्च प्रयुक्तोत्प्रेक्षोदाहरणानां यथाक्रमं विश्लेषणं कृतमस्ति।

CS$_{(B)}$—72 कालिदास की रचनाओं में सम्बोधन शैली

गायत्री वर्मा, धारवाड

कालिदास की रचनाएँ उच्च वर्ग से जुड़ी हैं। आपने देवी देवताओं से लेकर मानव तक को अपने कथानक में स्थान दिया है। अतः इनके पात्र दिव्य वर्ग में देवी-देवता, किन्नर-गंधर्व, अप्सरा और मानव वर्ग में मुनि, तपस्वी, आचार्य, ब्राह्मण, राजा, रानी उनका परिवार सेवक चाहे वे आमात्य सेनापति हो अथवा वैतालिक द्वारपाल प्रहरी, चेटी आदि हैं।

इनकी अधिकांश में प्रेम कथाएँ हैं अतः पति-पत्नी के अतिरिक्त प्रेयसी का भी महत्त्वपूर्ण स्थान है। दोनों के मिलन में विदूषक और सखियों का हाथ है। अतः सम्बोधन भी इसी दायरे के अन्तर्गत आते है।

सम्वोधनों को देखते हुए कुछ बातें प्रकाश में आती हैं। प्रथम एक ही शब्द का पुल्लिग और स्त्रीलिंग जैसे भगवान्-भगवती, आर्य, आर्ये, देव-देवी, भद्र, भद्रे, वत्स-वत्से, जात-जाते, सखे-सखि अयि दूसरी विशेषता–विशेषण से सम्वोधन बनाए गए हैं जैसे सुकेशि, रंभोरु, सुभ्रू उत्पलाक्षि, शुचस्मिते, कृशोदरि आदि। इसी प्रकार रति पंडित, रमण, जीवितनाथ आदि। तीसरी विशेषता–आदरसूचक शब्द

नाम के पहले जोड़े जाते हैं –भगवान् कण्व, भवति मालविके, आर्य माणवक, आर्या गौतमी। समवयस्क या बड़े खाली नाम लेकर भी पुकारते थे जैसे मेघ, जलद, गौरि, पार्वती, अनसूया, प्रियम्वदा आदि।

दिव्य वर्ग अथवा श्रद्धेय को भगवन्, प्रभो; राजा के लिए आयुष्मन्, महाभाग, महाराज, देव, स्वामी, भर्ता; रानी के लिए देवी-भट्टिनी आदि शब्द प्रचलित थे। पति पत्नी से आर्यपुत्र कहती है। पति देवी अथवा नाम लेता है। पुत्र के लिए वत्स, जात; पुत्री के लिए वत्से, जाते, प्रयुक्त किए जाते हैं। समवयस्क सखे, सखि, बन्धो अथवा नाम लेते हैं।

CS$_{(B)}$—73 ŚUKASANDEŚA—THE FIRST MESSAGE POEM FROM THE SOUTH

N. P. UNNI, TRIVENDRUM

By far the first and foremost among the Sandeśakāvyas produced in the South is the Śukasandeśa of Lakṣmīdāsa (14th century A.D.).

The theme is the message sent by a lover from Rāmeśvara in the South to Guṇakā in north Kerala. The route covers various places of cultural and historical interest.

At present seven commentaries on the poem are known. Five of them are traditional commentaries giving authentic information.

The traditional commentaries on the poem have divided the work into twelve sections and have maintained that these divisions are applicable to all Sandeśakāvyas including the Meghasandeśa of Kālidāsa.

The heroine of Śukasandeśa is a society lady who flourished in Kerala during the 14th century A.D. During the Maṇipravāla period such works were composed in praise of famous ladies.

According to the Kerala tradition the heroine of Meghasandeśa was the sister of king Vikramāditya. Kālidāsa is supposed to have been her lover.

The identity of the heroine of Śukasandeśa can be established now from the references in Malayalam literary compositions. We may identify Raṅgalakṣmī, the heroine with Appilla. She was a Nannyar lady—a professional dancer in the temple stage of Kerala.

From the historical and cultural point of view also the work is a mine of information.

The poem has influenced other works of the kind produced in Kerala. In fact almost all later works of the genre contain idioms and phrases from the poem. All this has assured a unique position for the poem among the Sandeśakāvyas in Kerala.

Classical (C)

$\text{CS}_{(C)}$—1 दसवीं शताब्दी के पूर्वकालिक कला-साहित्य-समीक्षा

कमल अभ्यंकर, बम्बई

संस्कृत काव्य-नाटकों के टीकाकारों के बारे में विचार करते हुए सर्वप्रथम मल्लिनाथ का स्मरण होता है। लेकिन मल्लिनाथ सर्वप्राचीन टीकाकार नहीं थे। मल्लिनाथ का समय इ. स. चौदहवीं-पंद्रहवीं शताब्दी माना जा सकता है। मल्लिनाथने जिनका अप्रत्यक्षतया निर्देश किया है ऐसे नरहरि (बारहवीं शताब्दी) आदि टीकाकार मल्लिनाथपूर्व कहे जा सकते हैं। ये सभी टीकाकार दसवीं सदी के बाद के टीकाकार हैं। तो क्या दसवीं शताब्दी के पूर्वकाल के संस्कृत काव्य-नाट्य-साहित्य और कलाओं का यथायोग्य रसास्वाद नहीं किया जाता था? उनकी गुण-दोष-विवेचक टीकाएं—समीक्षाएं नहीं की जाती थीं? इसी प्रश्न के उत्तर का अन्वेषण इस छोटे से निबंध का प्रयोजन है।

ललित साहित्य में और काव्यशास्त्र में उपलब्ध कुछ प्रत्यक्ष और अप्रत्यक्ष प्रमाण यहाँ प्रस्तुत किये गये हैं और उनसे सिद्ध किया गया है कि इ. स. दसवीं शताब्दी के पूर्व नृत्य के आवश्यक गुण निश्चित किये गये थे। संगीतविषयक समीक्षातत्त्व भी निश्चित हो चुके थे। आचार्य भामह के 'काव्यालंकार' में साहित्यविषयक समीक्षा के मूलतत्त्व भी निश्चित हुए प्रतीत होते हैं। भवभूति के नाटकों से सिद्ध होता है कि उस समय परीक्षक-समीक्षक नियुक्त करने की पद्धति थी। उनके निर्णय पर गुणी कलाकारों को राजा के द्वारा पारितोषिक दिये जाते थे। भरतनाट्यशास्त्र में समीक्षकों के आवश्यक गुण भी निश्चित किये हुए दिखाई देते हैं। राजशेखर के 'काव्यमीमांसा' में वर्णित 'कविसभा', से भी यह सिद्ध होता है कि दसवीं शताब्दी के पूर्व संस्कृत-काव्य-नाटकों की विवेचक टीकाएं लिखी हुई उपलब्ध नहीं होती है, फिर भी सुयोग्य व्यक्तियों के द्वारा समीक्षा और काव्यकृति का सच्चा मूल्यांकन किया जाता था।

$\text{CS}_{(C)}$—2 SANTH KAVIR IN ORISSA

B. C. ACHARYA, JYOTI VIHAR

Santh Kavir visited Orissa in the year 1516 A.D. and he stayed here for one month. He had religious discourses with the five saint poet-associates of Orissa who were contemporaries to him. He expressed his heart-felt joy while witnessing the Kirtan dance of Sri Chaitanya who was all along at Puri. The author has established the similarity between the religious thoughts of Santha Kavir and the five-saint poet-associates of Orissa. Kavir paid his homage to Lord Jagannātha, the presiding deity of Sri Kshetra who has been conceived as form-less and attribute-less Brahman. Kavir listened to the singing of melodious verses of the Geeta-Govinda of poet Jayadeva in the Puri temple before Lord Jagannātha and recognised the religious merit of the work. Jagannatha Das, the writer of Oriya Bhagavat and one of the Pancha-sakhas, embraced Kavir out of love and affection in recognition of his religious merits. Jagannath Das in course of his discussions with Kavir told three things : (1) All men are equal in this world; there should not be any distinction between a Brahmin and a Sudra. (2) Nama Kirtan is the only way to achieve the final goal of human life. (3) To go after 'mukti' or salvation is like the hell. Traditionally, Kavir has been known in Orissa as 'Jholia Kavir'. Jholia is the corrupt Oriya form of the original persian word 'Julaha' meaning a Muslim-weaver, which indicates the caste to which Kavir belonged. The author has concluded that Kavir visited Puri two years before his death. He never breathed his last at Puri. He might not have established a 'Matha' at Puri. The present 'Kavir Chaura' at Puri which has been regarded as the sepulchre of saint Kavir must have been constructed at a later date by his disciples at Puri.

CS$_{(C)}$—3 साहित्यविधा के रूप में सूक्ति

सुदेश आहूजा, जयपुर

वैदिक काल से 'सूक्त' शब्द का प्रचलन होता रहा है। वेद में विशिष्ट कार्य के प्रतिपादक एक ही विषय से सम्बद्ध वेद मंत्र समुदाय के लिये 'सूक्त' शब्द का प्रयोग किया गया है सुभाषित-रत्नभाण्डागार में 'वमति ही मधुधारां भाषितं सज्जनानाम्' को सुभाषित की संज्ञा प्रदान की गयी है। कालान्तर में सूक्त शब्द मात्र वैदिक ऋचाओं के समूह के लिए प्रयुक्त होने लगा तथा काव्यमीमांसा में काव्य के लिए 'सूक्ति' शब्द का प्रयोग किया गया है।

सु+वच् धातु से क्तिन प्रत्यय से सूक्ति शब्द की व्युत्पत्ति मानी गयी है जिससे अभिप्राय सुन्दर, सुगठित औचित्यपूर्ण कथन से है। आकार में लघु होते हुए भी जीवन की समग्रता को अपने में समाविष्ट किये हुए है। अतः मुक्तक का परिमार्जित रूप स्वीकार करने में हमें कोई आपत्ति नहीं होनी चाहिये।

सूक्ति संकलनों व यत्र-तत्र साहित्य में प्रयुक्त सूक्ति प्रयोग भाषा, भाव तथा कला पक्ष की दृष्टि से महत्त्वपूर्ण है। अर्थान्तरन्यास, दृष्टान्त, श्लेष आदि अलंकारों से अनुप्राणित तथा भाषागत प्रवाहमयता से युक्त सूक्तियों को काव्य की एक विधा के रूप में स्वीकार किया जा सकता है। इस में अतिशयोक्ति नहीं। जर्मन विद्वान् स्टर्न बाक का 'महा सुभाषित संग्रह' इस दिशा में एक महत्त्वपूर्ण सोपान है जो सूक्ति के सम्बन्ध में चिन्तन-अनुचिन्तन के नये अभ्यास प्रस्तुत करता है।

CS$_{(C)}$—4 कालिकापुराण की समसामयिक संस्कृति

राघवेन्द्र आर्य, भागलपुर

महापुराणों के अनन्तर प्रमुख उपपुराणों में कालिकापुराण भी एक है जो शाक्तधर्म का पाञ्चजन्य फूंकता है। १०वीं–११वीं शताब्दी की यह रचना भारत के पूर्वीय अञ्चल विशेषकर आसाम, बंगाल की

सांस्कृतिक स्थिति का परिचय देता है। तद्युगीन कृषिव्यवस्था, वस्त्र-उत्सव-कला-वर्णव्यवस्था–स्त्रीपुरुषों की स्थिति–अलंकार प्रसाधन-आश्रमव्यवस्था-धार्मिक विचार-राजधर्म संस्कार-पीठभ्रमण आदि का यह साङ्गोपाङ्ग वर्णन करता है। यह उस युग की विशिष्ट संस्कृति का परिचायक ग्रन्थ है।

CS$_{(C)}$—5 नीतिकाव्य के निकष पर मेघदूत

दिवाकर अवस्थी, दिल्ली

भारतीय काव्यशास्त्र के आचार्यों ने काव्य के अनेक प्रयोजन स्वीकार करते हुए व्यवहार शिक्षण को एक प्रयोजन स्वीकार किया है। कान्ता-सम्मित उपदेश भी एक प्रयोजन है, इस के आधार पर यह तो मानना ही होगा कि जीवन में मार्गदर्शन कर सकना काव्य का एक अन्यतम प्रयोजन है। इस प्रयोजन से लिखे गये काव्य नीतिकाव्य कहे जाते हैं।

प्रस्तुत निबन्ध में कालिदास के विप्रलम्भ शृंगार प्रधान गीतिकाव्य मेघदूत की इस दृष्टि से परीक्षा की गयी है क्योंकि इस काव्य में प्राधान्य विप्रलम्भ शृंगार का है, अतः इसे नीतिकाव्य कहने का साहस तो किसी को करना ही नहीं चाहिए और न लेखक इसे नीतिकाव्य कहना चाहता है। किन्तु लेखक का निष्कर्ष है कि मेघदूत जैसे लघुकाव्य में भी महाकवि कालिदास ने एक सौ पन्द्रह पद्यों में से सोलह (१६) पद्यों में अर्थान्तरन्यास अलंकार का प्रयोग करके तथा सत्ताइस अन्य पद्यों में साक्षात् निर्देश का निबन्धन करके शृंगार काव्य के भी २५ प्रतिशत पद्यों में स्पष्ट व्यवहार शिक्षण का प्रयास किया है, और वह प्रयास सहृदय पाठक के अन्तस्थल में पहुँचकर उसका मार्गप्रदर्शन करता है इससे प्रतीत होता है कि यदि कालिदास ने काव्यों को नीतिकाव्य के निकष पर भी कसा जाए तो भी वे मूर्धन्य कवि सिद्ध होते हैं।

CS$_{(C)}$—6 AJÑĀTAKṚTA-MATSYODARAKATHĀ—A STUDY

BHARATI BHAGAT, AHMEDABAD

(*i*) Author, description of manuscript and scheme of editing.

(*ii*) The story element as narrated in the manuscript.

(*iii*) Motif-study of narrative matters and comparative study.

Many researches have been done on Jaina story literature, but much still remains to be done on this highly anthropological problem. It is in this spirit that I, too, approach the subject of this Jaina Manuscript, i.e. मत्स्योदरकथा. This story of मत्स्योदर is a tale within a tale—its popularity was due not only to its novelty, but also to the opportunities it offered the story-teller, for he could add and substract as he thought fit without altering the 'frame' of the work in any way.

CS$_{(C)}$—7 MANAGEMENT AS ENVISAGED IN PAÑCATANTRA

VIDYADHAR BHATE, PUNE

The roots of management thought have been traced into the antiquarian literature in Egypt, Greece, Rome and China. Management thought as conceived in those days basically pertains to public administration and to some extent military administration.

Egyptian papyri, Confucius's parables, organisational and managerial techniques adopted by the Catholic Church represent management thought and evidence in the antiquity.

In the Indian context, it appears that research in this field has not been undertaken to pinpoint the nature of management thought as it existed in the antiquity. Casual reference is made to *Manusmṛti* and Kauṭilya's *Arthaśāstra*.

This paper attempts to draw specific attention to the contribution of *Pañcatantra* in one of the fields of modern management thought, namely, the Human Relations. The neo-classical basic theories in management take cognizance of human relations and the behavioral science. It is, therefore, interesting to review management from this angle, as envisaged in *Pañcatantra*.

CS$_{(C)}$—8 MORE LIGHT ON THE LIFE AND WORKS OF MAṄKHA AND HIS INFLUENCE ON WRITERS FOR HALF A MILLENIUM

B. N. BHATT, BARODA

Mahākavi Maṅkha who was a versatile genius exhibited many facets of his personality as a poet laureate, a lexicographer, an ālaṅkārika, an administrator and also as a dedicated devotee. He combined in his self such diverse and contradictory qualities in a wonderful way.

Even though Maṅkha has written only a few works viz. the *Śrikaṇṭhacaritam* the *Anekārthakośa* or *Maṅkhakośa* and an auto commentary on it called *Maṅkhaṭīkā* still he has been able to attract and inspire many later Pandits and men of letters.

In order to enable us to evaluate properly the influence of Maṅkha on later writers it is necessary to understand the sequence of events in Maṅkha's life.

The intimate knowledge of South Indian territories, customs, architecture, products, flora etc. shown by Maṅkha in his Śc. corroborates that Maṅkha must have visited Konkhan as an ambassador probably in the beginning of his career, At the time when Maṅkha wrote the Śc. king Jayasiṁha was the ruling sovereign over Kashmir who had appointed Maṅkha as a *Prajāpālanakāryapūruṣa* or a judge (III.66).

The *Maṅkhakośa* must have been written at a later stage of his life probably after 1150 A.D.

Numerous quotations from *Maṅkhakośa* appear in Laghupañcikā a commentary on *Stutikusumāñjali* by Rājānaka Ratnakaṇṭha. This shows that the said *kośa* was carefully studied and cited in their works by scholars even for a period of five hundred years. In the absence of other means *Maṅkhakośa* is the only means in which the real meanings of the words used by the Kashmirian poets are found.

The irretrievable loss of the last third of the *Maṅkhaṭīkā* is, to a certain degree, made up by Mahendra's extracts from it. Numerous quotations from *Maṅkhakośa* and *ṭīkā* are found in Mahendrasūri's ṭīkā on the *Anekārtha-saṁgraha*.

Some stanzas from the Śc. are found quoted in the *Sūktimuktāvali* and *Subhāṣitāvali*.

CS$_{(C)}$—9 उदयराज विरचितं राजविनोद महाकाव्यम्

गंगाधर भट्ट, जयपुर

सप्तसर्गात्मके राजविनोद-महाकाव्ये महाकविः उदयराजः स्वगुरोः रामदासस्याज्ञया महमूद-शाहस्योदयाय तस्य चरितं चित्रितवान्। महाकविरयं महमूद शाह बेगड़ा नामकस्य राज्ञः प्रधान-कविरासीत्।

स्वप्रतिभायाः प्रकाशेन विश्वमालोकितवन्तो महाकवयो दैशीककालिक-परिधीनामुल्लेखमनावश्यकमवन्ते। कवेरस्यापि जन्मस्थान-कालादीनां विषये अनुमानादतिरिक्तं नास्ति किमप्यवलम्बनम्। बेंगडा-समकालिकोऽयमिति कृत्वा पञ्चदशशताब्देमंध्यभागे स्थितिरस्याभूत्।

उदयराजस्यैकैवेय रचना समुपलभ्यते। दोहादस्य लिशालेखोऽप्यस्य रचनेत्यनुमीयते। काव्येऽस्मिनें बेगडोपाख्यस्य महमूदशाहस्य जीवनचरितमालिखितं कविना। वंशानुकीर्तन, सभासमागम, सर्वावसर, संगीतरंगत्र पङ्गविजययात्रोत्सव, विक्रमलक्ष्मीलाभ आदि सर्गेषु राज्ञःअप्रतिहतज्ञानभाण्डागारस्य, वीरतायाः ऐश्वर्यस्य गुणग्राहकतायाश्च मनोरमं चित्रमुपस्थापितम्।

राजविनोद महाकाव्यस्य भाषा अन्यन्तं परिष्कृता, परिमार्जिता, प्राञ्जला प्रसादपूर्णा च वेविद्यते।

महाकाव्येऽस्मिन्नलङ्काराणां रसानुरूपः प्रयोगः। अलङ्कारेष्वपि उत्प्रेक्षालङ्कारस्य मनोहारी प्रयागो वर्तते। शृङ्गार-रसस्योभयोः पक्षयोः संयोग-विप्रलम्भयोः सूक्ष्मं मार्मिकञ्चोद्घाटनमत्र समुपलभ्यते। करुणरसस्यापि चित्रणं मार्मिकम्। वीररसोऽपि तरुणावस्थायामुपस्थापितः। तात्कालिक संस्कृतेः-भारतीय-गौरवस्य विशदं विशदीकरणमस्मिन् काव्ये यथावसरं दृग्गोचरीभवति।

CS(c)—10. CANDRAVAMŚAM—A SUCCESSFUL AND OUTSTANDING ASSIMILATION OF RAGHUVAMŚAM

RITA CHATTOPADHYAYA, CALCUTTA

Indian scholars, poets, creative artists, philosophers etc. from the remotest past have found highest pleasure in giving expression to their deepest thoughts in poetry, drama, and many other forms of Sanskrit literature.

The contribution of Bengal in keeping this common heritage of culture alive is significant. Of course, it is not so lively as it was in the early and medieval period, but the stream is still flowing though with a lean and thin body.

In the 19th century A.D. the honourable status of Sanskrit becomes degraded and uncertain primarily due to the introduction of English Education. Though in this modern century our Bengal's society has been subjected to a drastic change in almost all the spheres of existence, though the old world ideas of values are no more favoured, though the modern 'intellectuals' find no utility of Sanskrit, still we have a considerable number of Bengal Pandits, the real devoted lovers of Sanskrit who by their unrelenting effort kept the torch of Sanskrit still burning even in her age of decay when her honourable status was degraded, her commendable position was almost lost. Mm. Candrakānta Tarkālaṃkāra is one of these devoted scholars.

This versatile genius, born to Rādhānātha Siddhāntavāgīśa and Brahmamayī Devī on 1836 A.D. in the village Śerpur of the Mymensingh district now in Baṅglādeśa, is the owner of imperishable fame for his manifold contribution in the field of Sanskrit literature, e.g. Kāvya, Vyākaraṇa, Darśana, Alaṃkāra and Smṛti.

Among his poetical works the poetical piece which earned for him imperishable fame is Candravaṃśam, a mahākāvya consisting of twenty-four cantos describing the celebrated kings of the lunar-race. The mentioned work, almost forgotten, was published perhaps only once in 1892 A.D. under the patronage of Shri Harachandra Chaudhuri, Zamindar of Śerpur in Mymensingh district. The only available edition, however, does not contain any commentary or glossary.

The special character of this Māhakāvya is that the poet has been heavily influenced by Kālidāsa, the Shakespeare of India. Not only in style and structure but also in theme, vocabulary, in the use of Alaṃkāra and imagery, in spirit too—such an assimilation of Raghuvaṃśa is rare in the domain of Sanskrit poetry. It is really striking that being a great scholar of Darśanaśāstra, Vyākaraṇaśāstra, Dharmaśāstra etc. he had not only a poetical bent of mind but had turned a real poet of high order.

In my paper I have tried to trace the poet's indebtedness to Kālidāsa, his unparalleled mastery over Kālidāsa, and his deep insight into the motive and thought of Kālidāsa; and have made an humble attempt to bring out the poet's uncommon poetic talent which was at the root of such a successful and outstanding assimilation of Kālidāsa's immortal māhākāvya, Raghuvaṃśam.

CS$_{(C)}$—11 संस्कृत काव्यों में वर्णित आश्रम स्थलों का परिशीलन

शिवदत्त शर्मा चतुर्वेदी, वाराणसी

१. वाल्मीकिरामायण में (आदि काव्य में) आश्रमों का महत्त्व और वहां के निवासी तेजस्वी ऋषियों के प्रभाव से जंगल में मंगल वाली कहावत को चरितार्थ करते आश्रमों के शब्दचित्र हैं।

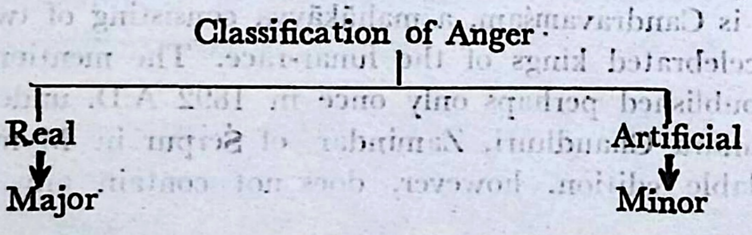
२. भास, कालिदास, वेदव्यास, बाणभट्ट, श्रीहर्ष, माघ, भारवि, भवभूति आदि की काव्य, नाट्य, गद्य रचनाओं में आश्रमों के जो दृश्य हैं, उनका तारतम्य सूक्ष्म अध्ययन का विषय होने के साथ ही भारतीय समाज की ग्राम और नगर संस्कृतियों के भेदक तत्त्वों स्पष्टतया उपस्थित करता हुआ, ग्राम को प्रधानता देता दिखाई दे रहा है।

इन्हीं विषयों को इस निबन्ध में स्पष्ट किया गया है।

CS$_{(C)}$—12 ANGER OF KĀLIDĀSA

K. DASS, BOKARO STEEL CITY

"Love" of Kālidāsa is well discussed by the scholars through ages; let us now discuss his "anger". Our paper is presented under the following sub-headings :



Anger throughout his whole literature

Good side of anger

Kālidāsa and his use of शाप motif

Somewhere it has similarity, resembling with Shakespeare and Western Literature.

Anger in वेद and पुराण

No anger in the rituals

The anger judged through the Frenzy of अलंकारशास्त्री

The use of अपशब्द (गाली) by Kālidāsa

The total number of characters and the ratio of the percentage of anger.

In conclusion Kālidāsa is shown neither a dry realistic nor a mere mystic. All the "anger" proves the doctrine of Indian religion that *Evil* is only a fore-runner of permanent *Good.*

CS$_{(C)}$—13 A DESCRIPTION OF THE PRESENTS SENT BY BHASKARA TO HARSHA AS GLEAND FROM 'HARSHA CHARITAM' OF BĀṆABHAṬṬA

KANAK CHANDRA DEKA, GUWAHATI

We get authentic and comprehensive records of 7th century Assam from the most valuable writings of Huen Tsang and Bāṇabhaṭṭa. Both the writers were friends and contemporaries of the two most illustratious kings — Harshavardhana of Northern India and Kumar Bhaskara of Eastern India. Bhaskara and Harsha were great friends and allies like Krishna-Dhananjaya. Bāṇabhaṭṭa records their relationship in his masterpiece, Harsha Charitam vividly and beautifully. The two cantos of the Harsha Charitam chiefly deal with the social, political, cultural, geographical, ecological and economic conditions of 7th century Assam.

In this paper an attempt will be made only to introduce a few rare presents sent by Bhaskara to Harsha. These presents represent the specimens of unique arts and crafts which were in vogue about fourteen hundred years ago in Assam. Amongst the presents the miraculous description of the 'Abhogachhatra' (Varuna Umbrella), no doubt, charmises all.

CS$_{(C)}$—14 कृष्णरायस्य संस्कृतकृतयः

डी. एन. दीक्षित, गन्तुर

'आन्ध्रभोज' इति विख्यातकीर्तिः श्रीकृष्णदेवरायः (१५०९-'३०) संस्कृतसंसेवकानां विजयनगरपालकानां मध्ये नायकमणिः। स च संस्कृतरङ्गे जिज्ञासूनां रसपिपासूनाञ्च कृते अनर्घरत्नानि कतिचित् समर्पितवान्। परन्तु तस्य कृतीनां केवलं नाम-रूपाणि तत्र तत्र विमर्शग्रन्थेषु कीर्तितानि। तद्रचनाव्यासङ्गः

काव्य-अलङ्कारशास्त्र-दर्शनेषु प्रसृतः। तत्कृतिः प्रत्यवेक्षितुं प्रमदितुञ्च न वयं सुकृतिनः। तथापि तावदस्माकं भाग्यवशात् राज्ञस्तस्य कृतिरेका समुपलब्धा। तच्च जाम्बवतीपरिणयमिति नाटकम्, यत्र कथाकल्पनयुक्तिः, विविधप्राकृतप्रयोगवैचित्री, प्रौढिश्च महीयन्ते।

एवं तेन सम्राजा कृतां सारस्वतसृष्टिं विमृशति में निबन्धः।

CS$_{(C)}$—15 : महाकविकालिदासस्य कतिपयकृतिषु सामान्यालोकपातः

प्रफुल्लचन्द्र गौस्वामी, गुवाहाटी

महाकवेः कालिदासस्य कृतिषु भारतीय-ज्ञान-विज्ञानदर्शनानामाशयः क्व इति विषयः स्वकीयदृष्ट्या उपस्थाप्यते। शारदावरदपुत्रः महाकविकालिदासः, न केवलं भारतवर्षस्य, अपितु समग्रविश्वस्य गौरवमयो भास्करों विध्यते। शाश्वतं सनातनं च कालिदासस्य रचनायाः विषयवस्तु। भारतीयसमाजस्यादर्शेषु तस्य गाढानुरागोऽस्ति। स्वकीयरचनाद्वारा कालिदासः परमशाश्वतप्रेम्नः गौरवं सूक्ष्मानुभूतिमपि स्पर्शकातरहृदा आलिखति।

कालिदासः समाजस्य संस्कारकः, साधुसंस्काराणां सम्वर्द्धकः। एतत् सर्वं सामाजिकवस्तुजातमसाधारणया शैल्या वर्णयति कालिदासः प्रस्तुतेऽस्मिन् प्रबन्धे उक्तविषयान् यथावसरमुदाहरणया प्रकाशयितुमेष जनः प्रयत्नवान्।

CS$_{(C)}$—16 THE THREE APPAYYA DĪKṢITAS

S. JAGADISAN, MADURAI

Religion, Poetry and Philosophy have ever been the cherished persuits of Indians. Time and again, in the literary history of our country, there had been a good number of literacy stalwarts who had won an enviable place of eminence both for the country and for themselves, through their fruitful contribution. In the galaxy of such scholars the name of Appayya Dīkṣita, the poet, philosopher, rhetorician and a prolific writer of 16-17 century also occupies an important place. A decendant of an illustrious family of scholars who had been befittingly honoured by the Telugu Nayaka Kinga of South India and acclaimed as an avatāra of Lord Śiva Himself, Appayya Dīkṣita and his namesake two decendants, profusely contributed to the different branches of Sanskrit literature. The present paper is a very short analytical survey of the Three Appayya Dīkṣitas in general and the Appayya Dīkṣita II and Appayya Dīkṣita III in particular.

CS$_{(C)}$—17 महाकवि रविषेण और कालिदास

रमेशचन्द्र जैन, बिजनौर

पद्मचरित नामक सुप्रसिद्ध काव्यग्रन्थ के प्रणेता महाकवि रविषेण की काव्यप्रतिभा अनूठी है। कवि की रचना के साङ्गोपाङ्ग अध्ययन से यह ज्ञात होता है कि वह अपने पूर्ववर्ती कवियों की काव्यरचनाओं से प्रभावित रहा। उसने कालिदास के ग्रन्थों का भी भली भाँति अध्ययन किया था।

रघुवंश में इन्दुमती के स्वयम्वर के प्रसङ्ग में कहा गया है कि स्वयम्वर में उपस्थित भूपालों को छोड़कर इन्दुमती जब आगे बढ़ जाती है तब वे राजमार्ग पर दीपशिखा के द्वारा छोड़े गए महलों के समान प्रतीत होते हैं। यहाँ राजाओं की विषण्णता तथा उदासी की अभिव्यक्ति इस उपमा के द्वार बड़ी सुन्दरता से की गई है—

'संचारिणी दीपशिखेव रात्रौं यं यं व्यतीयाय पतिंवरा सा।
नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभावं स स भूमिपालः।'

इसी उपमा प्रयोग के सौन्दर्य के कारण यह महाकवि 'दीपशिखा कालिदास' के नाम से कविगोष्ठी में प्रसिद्ध है। रविशेण ने दीपशिखा के स्थान पर स्वयम्वर के ही प्रसङ्ग में चन्द्रलेखा तथा महल के स्थान पर पर्वत की उपमा दी है—

ततोऽसौ चन्द्रलेखेव व्यतीता यान्नभश्चरान्।
पर्वता इव ते प्राप्ताः श्यामतां लोकवाहिनः॥ पद्मचरित ६।४२३

जिस प्रकार चन्द्रप्रभा जिन पर्वतों को छोड़कर आगे बढ़ जाती है, वे पर्वत अन्धकार से मलिन हो जाते हैं, उसी प्रकार कन्या श्रीमाली जिन विद्याधरों को छोड़कर आगे बढ़ गयी थी, वे शोक को धारण करते हुए मलिनमुख हो गए।

इस प्रकार अनेक स्थानों पर रविशेण ने कालिदास के भावों को ग्रहण किया है।

CS$_{(C)}$—18 कालिदासकाव्येषु कामिनी–केशपाश–वर्णनम्

आद्याचरण झा, दरभङ्गा

महाकविकालिदासेन–स्वकीय सर्वसु रचनासु कामिनी–सौन्दर्यवर्णनक्रमे सुदीर्घ–सुस्निग्ध–सुवासित–केशपाशवर्णनं कृतं कबरीविन्यास–वैविध्यं च प्रदर्शितम्।

केशास्तु प्राकृतिकं शिरोभूषणम्, न तत्र काऽपि विचिकित्सा। आदिकविवाल्मीकिना स्वकीयरामायणे विशेषतः सुन्दरकाण्डेलङ्कानगर्यन्तः पुरवासिनीनां कामिनीनां केशपाशवर्णनं सीतायाश्चैकवेणीघृतायाः वर्णनं च चमत्काराधायकम्।

केशरहितानां क्षीणचिकुराणां वा नारीणां का कथा। खलवाटाः नराश्च सामाजिकोत्सवेषु हीनतामनुभवन्ति। सौभाग्यवत्यो नार्यस्तु कादाचित्कमपि कबरीरहितं शिरो शोचन्तेऽपि नहि।

निबन्धेऽस्मिन् कालिदासस्य प्रत्येककाव्यादुद्धृतोदाहरणैः कामिन्याः केशपाश ाः वर्णिताः ये च समीक्षासहिताः।

$\mathrm{CS}_{(C)}$—19 म. म. हरिहरोपाध्यस्य रचनानां समीक्षात्मकमध्ययनम्

भक्तिनाथ झा, महरैल

संस्कृतवाङ्मयस्य विकासे मिथिलायाः योगदानं विश्वविदितमिति। अस्यामेव मिथिलायां षष्ठदशशताब्द्याः उत्तरार्द्धे म. म. हरिहरोपाध्यायस्य जन्म अभूत। मिथिला–महीमण्डनस्य म. म. हरिहरोपाध्यस्य रचनानामवलोकनेन इदं ज्ञायते यत् असौ महाभागः महान् दार्शनिकः साहित्यज्ञः वैयाकरणश्चासीदिति।

महाभागस्यास्य त्रीणि काव्यानि नयनपथमवतरन्ति।

१. सूक्तिमुक्तावली :– अस्मिन् काव्ये म. म. हरिहरोपाध्यायेन सरलसुगमसुमनोहरभाषया मानवस्य जीवनोपयोगिसूक्तानां गुम्फनं विहितमिति। अस्यां सूक्तिमुक्तावल्यां द्वादशाध्यायाः विलसन्तितराम्। इयं रचना प्रकाशिता विद्यते। अस्याः सूक्तिमुक्तावल्याः विस्तृतं विवेचनमस्मिन् शोधनिबन्धे विधास्यते।

२. प्रभावतीपरिणयम्– महाभागस्यास्य द्वितीया रचना विद्यते 'प्रभावतीपरिणयम्'। इदं नाटकं विद्यते। अस्मिन् नाटके कविनानेन प्रभावतीप्रद्युम्नयोः प्रणयगाथा गुम्फिताऽस्ति नाटकमिदं चौखम्भोतः प्रकाशितमवलोक्यते।

३. भर्तृहरिनिर्वेदनाटकम्–कवेरस्य तृतीया रचना मन्यते "भर्तृहरिनिर्वेदनाटकमपि। नाटकमिदं दार्शनिकतत्त्वेन परिपूरितमास्ते। नाटकस्यास्य ख्यातिः न केवलं मिथिलायामेवास्ति परन्तु सम्पूर्णे भारते वर्षे दृश्यते।

मयाऽस्मिन् शोधनिबन्धे कवेरस्य विस्तृतः परिचय एवं तस्य रचनायाः विशेषता प्रत्यक्षीकरिष्यते। इतिशम्।

$\mathrm{CS}_{(C)}$—20 संस्कृत–साहित्ये कविराज–भानुदत्तस्य स्थानम्

काशीराम झा, मधुवनी

आसीत् तत्रभवान् विहारप्रान्तान्तर्गतमधुवनीमण्डलान्तर्गत–मैथिलश्रोत्रियकुलावतंसः 'सोदरपुरिये-सरिसव' मूलकः अयाचीति प्रसिद्ध–महामहोपाध्यायभवनाथमिश्रस्य प्रपौत्रः महामहोपाध्याय–महादेवमिश्रस्य पौत्रः, कविचूडामणि पं० गणेश्वरस्य पुत्रः सर्वतन्त्रस्वतन्त्रो महामनीषिप्रवरो साहित्यमुकुटालङ्कारः कविराज-भानुदत्त मिश्रः।

कविराज मिश्रमहानुभावस्य समयः षोडशशताब्द्याः पूर्वार्द्धभागे आसीत्।

रसमञ्जरी, रसतरङ्गिणी, अलङ्कारतिलकादि ग्रन्थस्यावलोकेन ज्ञायते यत् संस्कृत साहित्ये कविराज-भानुदत्तस्य महत्त्वपूर्णं स्थानमस्ति।

$CS_{(C)}$—21 राजशेखर के युग में स्त्रियों के परिधान और अलंकार

रत्नप्रभा झा, मुजफ्फरपुर

रामेश्वर के युग तक आते आते साधारण प्रजाओं के बीच भी विलास और शृंगार की प्रवृत्ति अपनी विकसित अवस्था पर पहुँच चुकी थी। मुख्यतः राजा लोग राज्य की सारी व्यवस्था को अपने मन्त्रियों और सेनापतियों पर छोड़ कर स्वयं भोग-विलास में जीवन व्यतीत करते हुए सुरा और सुन्दरियों की उपासना में अधिकांश समय व्यतीत करते थे, जिसका स्पष्ट उदाहरण विद्धशालभञ्जिका में देखने को मिलता है। राजशेखर के ग्रन्थों से तत्कालीन वेश-भूषा पर अच्छा प्रभाव पड़ता है। इस सन्दर्भ में इन्होंने कई प्रकार के वस्त्रों का उल्लेख किया है। जैसे—

माथे का वस्त्र—प्रतिशीर्षक।

शरीर के मध्य भाग के वस्त्र—कर्पासक कञ्चक।

इस के अतिरिक्त कण्टकित कंचुक, कंचुलिका, (कंचुलिआ), कनक कंचुलिका (कणअकंचुलिआ), नील चोलक, चलित चेलक (चलिद चेलअ), स्तनकंचुक इत्यादि वस्त्रों का व्यवहार किया जाता था। अंशुक भी कई प्रकार के होते थे। जैसे—पट्टांशुक (पट्टांसुअं), चलितांशुक (चलिअंसुअ), रक्तांशुक (रत्ततंसुअ) चीनांशुक, नितम्बांशुक (णिअंवंसुअ) कदलीदलांशुक और नीलांशुक इत्यादि वस्त्र थे जिसे तद्युगीन स्त्रियाँ अपने मनोनुकूल परिधानों का चयन करती थी।

राजशेखर के इस विलासमय वातावरण में परिधान के बाद अलंकार का ही स्थान था। ये अलंकार दो तरह के होते थे: एक प्राकृतिक उपादानों से निर्मित तथा दूसरा सोने चाँदी आदि से निर्मित। इन अलंकारों का नामकरण स्थानविशेष के नाम से किया गया है जैसे माथे के अलंकारों में शेखर, शिखामणि तथा पुष्पमाला आदि प्रसिद्ध थे। गले के अलंकारों में एकावली, हार, गैरिकहार, मरकतमणिमाला, निष्का तथा पुष्पमाला का नाम विशेष रूप से उल्लेखनीय था। कान के अलंकारों में ताटङ्क, कुण्डल, कर्णपाश तथा प्राकृतिक उपादानों से बने आभरणों में लीला–पत्र आदि प्रचलित अलंकार थे। भुजाओं के लिए तद्युगीन समाज में प्रचलित अलंकारों में बलय, मणिबलय, मृणाल बलय आदि प्रमुख थे। इन अलंकारों के अतिरिक्त तद्युगीन समाज में कटिप्रदेश के अलंकारों का भी काफी प्रचलन था। इनमें कांचीलता, कनककाँची, मुखर मेखला रत्नरशना, गुंजा स्रज् आदि प्रमुख थीं। तथा तद्युगीन स्त्रियाँ पैरों में नूपुर और मणिनूपुर तथा मरकतमंजीर आदि आभूषणों का व्यवहार करतीं थीं।

$\text{CS}_{(C)}$—22 THE VILLAGE THARHI AND SANSKRIT LEARNING

SRUTIDHAR JHA, DARBHANGA

From times immemorial Mithila has been the cradle of Sanskrit learning. There too a few seats deserve a special mention. Andharatharhi (popularly known as THARHI) is one of them. The village has the pride of producing and nursing scholars of eminence. The present paper is a modest attempt to throw some searching light on the accomplishment of the village in respect of Sanskrit learning.

$\text{CS}_{(C)}$—23 गुर्वर्थ–मीमांसा

सुखेश्वर झा, सुधा झा, भागलपुर

'गुरु' शब्दः ऋग्वेदकालात् अधुतातनकालं यावत् बहुशः प्रयोगमानीतः प्राप्यते। अस्य अनेकेऽर्थाः भवन्ति। तत्र विविधानामर्थानाम् सप्रमाणं निरूपणम् अस्मित् निबन्धेऽभिमतम्।

$\text{CS}_{(C)}$—24 भवभूति के रूपको में नारी-शिक्षा

पूनम जालान, दरभंगा

भवभूति के रूपकों के अनुशीलन से ज्ञात होता है कि उनके प्रणयन के समय (सप्तम शतक का उत्तरार्द्ध या आठवीं शती का पूर्वार्द्ध) में नारियों में शिक्षा का प्रचार-प्रसार था। उत्तररामचरित की आत्रेयी ब्रह्मवादिनी कोटि की नारी जान पड़ती है जो वाल्मीकि के आश्रम में निगमान्त विद्या का अध्ययन करती थी, किन्तु कुछ अनिवार्य कारणों से अध्ययन में प्रत्यूह हो जाने के कारण सुदूर दक्षिण में दण्डकारण्य में अवस्थित अगस्त्य के आश्रम में वेदान्त विद्या का अध्ययन करने चली आती है। मालती-माधव की कामन्दकी भी विभिन्न विद्याओं का अध्ययन देश-विदेश में जाकर करती है और आजीवन ब्रह्मचारिणी एवं भिक्षुणी बनकर विहार मे रहती है और आचार्या का कार्य करती है। इन स्त्रीपात्रों का जैसा वर्णन इन रूपकों में मिलता है, उससे ज्ञात होता है कि ये आजीवन विवाह न करने वाली ब्रह्मवादिनी नारियों के समान हैं, जो ब्रह्मविद्या का अध्ययन करने के लिये आजीवन कुमारी ही रह जातीं थीं, जिससे कि उनके अध्यात्म-चिन्तन में कोई बाधा नहीं रहे। सीता, ऊर्मिला, मदयन्तिका, लवंगिका आदि का जैसा रूप इन रूपकों में देखने को मिलता है, उससे यह स्पष्ट नहीं हो पाता कि वे शिक्षिता थीं, किन्तु मदयन्तिका, लवंगिका आदि चित्रकला या अन्य ललित कलाओं में अत्यन्त निपुण प्रतीत होती हैं। शूर्पणखा, मन्दोदरी, अरुन्धती, कौसल्या आदि निश्चित रूप से शिक्षित महिलाएँ जान पड़ती हैं। शूर्पणखा तो राजनीतिशास्त्र में अत्यन्त ही निपुण है, वह राजनीति के सारे दाव-पेंचों को अच्छी तरह जानती है तथा अपने इस ज्ञान के आधार पर भविष्य में होने वाले परिणामों को भी अच्छी तरह

जान पाती है। मन्दोदरी भी अत्यन्त ही समझदार तथा शिक्षित महिला के रूप में हमारे सामने आती है, वह रावण के राज्य-कार्य में सहायता करती हुई दृष्टिगत होती है। अरुन्वती का जैसा चित्र उत्तर-रामचरित में देखने को मिलता है, वह उसके आचार्यानी के स्वरूप को ही नहीं प्रत्युत आचार्या के स्वरूप को प्रस्तुत करता है।

CS$_{(C)}$—25 जैन सन्देश-काव्य

अशोककुमार कालिया, लखनऊ

अपने कल्पना सौष्ठव तथा शिल्प-नैपुण्य के द्वारा कालिदास के मेघदूत ने संस्कृत काव्य-जगत् को इतना चमत्कृत किया कि उसी कल्पना और शिल्प का अनुकरण करते हुए बाद के कवियों ने जिस विपुल साहित्य की सृष्टि की उसे सहृदय समाज दूतकाव्य अथवा सन्देश-काव्य के नाम से सम्बोधित करता है। यह सभी काव्य अपने आदर्शभूत आदि सन्देश-काव्य मेघदूत की समकक्षता को प्राप्त करने में पूर्णतया असफल होते हुए भी अपने-अपने स्थान पर सुन्दर और विलक्षण है।

जैन विद्वानों और कवियों ने संस्कृत के शास्त्र और काव्य की गौरवमयी परम्पराओं को जो अमूल्य योगदान किया है, दूतकाव्य परम्परा उससे अस्पृष्ट नहीं रह सकी है।

जैन कवियों ने अनेक सन्देश-काव्यों की सृष्टि की है। इनमें जैन सम्प्रदाय से सम्बद्ध विषयवस्तु का सुन्दर तथा विद्वत्तापूर्ण चित्रण किया गया है। मेघदूत का प्रभाव इन सभी पर स्पष्ट परिलक्षित होता है। प्रस्तुत लेख में जैन दूतकाव्यों का विस्तृत परिचय दिया गया है।

CS$_{(C)}$—26 जगन्मोहनभाणः

चि. बा. केलकर, ग्वालियर

मध्यप्रदेशस्य गोपाचलपादमभितो लब्धपदस्य ग्वालियरनगरस्य ललामभूतो बभूव किल कविः श्रीरघुनाथशास्त्री वेलणकरोपाह्वः। निबन्धेऽस्मिन् तद्विरचितजगन्मोहनभाणस्य परिचयः प्रस्तुतोऽस्ति।

अस्य कवेः पूर्वजाः महाराष्ट्रस्य वलणेश्वरग्रामे न्यवसन्। महाराष्ट्रे 'गवंडे' इति नाम्ना प्रथितस्यास्य वंशस्य ग्वालियरनगरे वेलणकरेति कुलनाम रूढं जातम्।

कविरयं कदा जनिमलभतेति न ज्ञायते। कविना भाणस्य पुष्पिकायां रूपकस्यास्य लेखनसमयो निर्दिष्टोऽस्ति। तथैव पित्रोः नामोल्लेखोऽपि विहितोऽस्ति श्रीरघुपतिशास्त्रिणां पितृनाम श्रीविष्णुशास्त्री आसीत्, मातृनाम च रमावर्तत। १८०८ तमे शकसंवत्सरे तथा १९४३ विक्रमसंवत्सरे कविना भाणस्य रचना कृता। कविरयं जयाजीरावशिन्दे महाराजानां राजसभाश्रित आसीत्। भ्रातास्य श्रीरावजीशास्त्री शिन्देराजसभायां धर्माधिकारिणः पदमलंचकार।

कविविरचित व्युत्पत्तिमण्डनस्य जगन्मोहनभाणस्येति द्वयोरेव मुद्रणं प्रकाशनं जातमस्ति। जगन्मोहन-भाणस्य पाण्डुलिपिः श्रीवासुदेववेलणकराणां ग्रन्थसंग्रहे वर्तते। भाणस्यास्य शिलाप्रेसमुद्रितमेकं पुस्तकं उज्जैन-निवासिनां डा. बा. ना. मुण्डी महोदयानां संग्रहे समुपलब्धमस्ति।

भाणेऽस्मिन् कुमुदमंगलो विटो नायकोऽस्ति। चम्पकमाला च नायिका वर्तते।

श्रीरघुनाथशास्त्रिविरचितेऽस्मिन् भाणे कविना नाट्यशास्त्रोक्तानां सर्वेषां भाणलक्षणविशेषाणां निर्वाहः कृतोऽस्ति।

एवं चायं भाणः शृंगाररसप्रधानो, हास्यरसपुटसंपुटितो नानाविधशृंगारलीलाविलासविषयपरिपुष्टो त्रिशन्नानावस्थारूपशीलचतुरचटुलालापप्रगल्भ–सुन्दरीचरितमधुरो, प्रातःकालादिदिनावसानावधिको वृद्ध-श्रोत्रियकामुकयाज्ञिकचपलबटुभिर्नायिकपंचमैः पुरुषपात्रैः सरसमधुरो क्रुद्धबलीवर्दयुद्धभीषणो चम्पकमालाकुमुद-मंगलमिलनसुखकरो नितरां मोदकरोऽस्ति सहृदयधुरीणानां रसिकानां कृते।

जगन्मोहन–भाणस्यास्य परिचयेन ग्वालियरसंस्कृतसाहित्यस्य संस्कृतसाहित्येतिहासे प्रथमः पदन्यासो विहितोऽस्ति

CS(C)—27 सुभाषितानां उद्भव एवं विकासः

शोभा रानी मजूमदार, लखनऊ

शोभनानि भाषितानि सुभाषितानि इति व्युत्पत्त्या सुभाषित–शब्दः शोभनवाग्–विषये रुढः। शोभनानि वचांसि तान्येव भवितुमर्हन्ति यानि जनानां गुडजिह्विक्याऽह्लादं जनयन्ति मार्गदर्शनपूर्वकं जनानां शुभं परिणमयितुं शक्येरन्। विनयपिटके सुभाषितानि सुरम्याणि सगन्धानि पुष्पाणीव वर्णितानि।

एतादृशानि वचांसि बहुविधानि भवितुमर्हन्ति। तेषु कानिचित् सर्वसामान्यसिद्धान्तप्रतिपादकानि, कानिचिंद् अन्योक्तिपूर्वकं समुद्बोधकानि आत्मविश्लेषणायाः वा प्रेरकाणि, कानिचिच्च साक्षाद् उद्बोधकानि सन्ति। पाठकानां श्रोतृणां वा उद्बोधहेतूनि भवन्ति। कानिचिच्च यथावसरमुपस्थापनीयानि भवन्ति विद्वत्संसत्सु राजसभासु वा प्रयोक्तुः सम्मानवर्धनाय मनोरथपूरणाय वा हेतुभूतानि भवन्ति।

एतादृक्षु वाक्षु (सुभाषितेषु) वैदिक-ऋणीणामप्यासीद् अभिनिवेशः। यश्च उपनिषत्सु, धर्मशास्त्रेषु, रामायण-महाभारत-पुराणादिषु च स्पष्टं दृष्टिपथमायाति।

पालि साहित्ये विनयपिटकं विनयप्रयोजनहेतुभूतं समग्रमपि सुभाषितमिति स्वीकर्तुं शक्यते।

प्रवन्धकाव्यप्रणेतारः नाटक-निर्मातारो, कालिदास, भारवि, माघ कवयोऽपि यथावसरं सुभाषितैः स्वकाव्यानां अलंकरणे सुतरां ददृशिरें। उत्तरवर्तिषु कविषु विष्णुशर्मप्रभृतयाऽनेके कवयः सुभाषितानामुद्देश्यमेव स्वकृतीश्चक्रिरे। क्षेमेन्द्रप्रभृतयः मध्यकालीनाः कवयः सुभाषितानामुद्देश्यमेवांगीकृत्यदर्पदलन–नर्ममाला-समयमातृकाप्रभृतीः रचनाः कृत्वा आत्मानं चिकित्सकमिव मेनिरे।

परवर्तिषु कविषु न केवलं सुभाषितानां निबन्धने रुची रराज परं सुभाषितानां प्रशंसनेऽपि तेषां वाचः प्रावर्तन्त ।

तद्यथा —

भाषासु मुख्या मधुरा दिव्या गीर्वाणभारती ।
तस्माद्धि काव्यं मधुरं तस्मादपि सुभाषितम् ।। १ ।।
द्राक्षा म्लानमुखी जाता शर्करा चाम्लवतां गता ।
सुभाषितरसस्याग्रे सुधा भीता दिवं गता ।। २ ।।

CS$_{(C)}$—28 THE LIFE OF TIRUMULAR AND HIS MESSAGE TO THE WORLD

C. MASILLAMONEY, MADRAS

Saint Sundara Nathan came down from Kailas to meet Agasthaya and on the way, out of compassion for wailing cows entered the dead body of Moolan cowherd and drove the herd to their homes.

The sage did not enter Moolan's house but went to a neighbouring mutt and was immersed in contemplation. The elders to whom Moolan's wife complained seeing Moolan in a state of samadhi advised the wife not to disturb him. The sage emerged from samadhi and went in search of his former body and it could not be found. He reconciled himself to the inevitable and spent the rest of his days in the body of Moolan. The name Moola meaning root specified that he came to reveal the root cause of human existence. The fact that he came down from North to South would reveal that he sought a reconciliation between the Sanskrit Vedas and Tamil Agamas. He sat in penance and composed about three thousand songs called "THIRUMANTHIRAM".

At the time of Tirumular an era of stagnation started and the true meaning of the Vedas and Agamas got lost in the multiplicity of rituals and dogmas. He found it necessary to re-structure the religious thought on the lines of the Vedas and Agamas and as perceived by him through his spiritual experience. He extricated religion from the weight of dogmas and superstition, rhetoric and rituals. In his poetic expression he is hypnotic, in reiteration of chant, allileration, rhyme and resonance. His images are of agricultural life, grandeur natural phenomenon and life style of common folk.

The three thousand songs have been divided into nine thanthirams or chapters with an introduction or Paiyaram.

The learned state that the nine thanthirams represent the conclusions of the nine Saiva Agamas, Karana Agama, Kamika Agama, Veera Agama, Sindiya Agama, Vadula Agama, Vyamala Agama, Kalanthra Agama, Supra Agama and Magula Agama.

He says that Mankind is One and God alone is One. He talks of the transitoriness of Life, Wealth, Body, Youth, evils of accumulation of wealth without charity, how charity is within the reach of all. He is against wanton killing, and greed, he forbids meat-eating. He advocates non-violence. He calls on man to shun sinful living under which head he brings killing, thieving, drinking, lusting, etc., and finally says it is Love that can bring man nearer to man and man nearer to God.

CS(C)—29 THE HANDICAPPED AND THE SANSKRIT LITERATURE

BHASKAR Y. MEHTA, IDAR

Literary personality is the outcome of inner urge and inborn capacities. It has nothing to do with physical growth or physical weakness. Even the handicapped have contributed in the field of Sanskrit literature. This paper attempts to enlist some of them and evaluate their works.

Dīrghatamas the first known Vedic *ṛṣi* who was blind and yet gave a famous *sūkta* known as *Asya vāmiya* in Ṛīgveda I-164.

Aṣṭāvakra, another *ṛṣi* in upaniṣadic literature who has contributed in the development of philosophy by discussions in upaniṣads and his name and works are found in puranic literature also.

Śukrācārya, having only one eye, is said to be the writer of Śukranīti.

Dhṛtarāṣṭra, a blind king is responsible for contribution in Sanskrit, his behaviour in general and his questions in particular gave scope to *Gītā*.

Līlāśuka, according to some, is identified with Sūradāsa, a famous Hindi writer.

In modern age Swami Gangeśvarānandjī has written volumes on Vedas and other subjects.

CS$_{(C)}$—30 संस्कृत की नई कविता की पृष्ठभूमि

भारतेन्दु मिश्र, लखनऊ

सम्प्रति जीवन के परिवर्तित मूल्यों के संदर्भ में जहां परम्परायें टूट कर विखर रही हैं, आदर्श धूल धूसरित हो रहा है और कोरा यथार्थ अथवा कलुषित यथार्थ ही हमारे सम्मुख खड़ा है, तब इस कठिन वर्तमान में अन्य भाषाओं के साहित्य के साथ ही संस्कृत भाषा के साहित्य पर भी प्रभाव पड़ा है।

प्राचीन काल में साहित्यकार रस, ध्वनि, अलंकार, छंद, सत्य, प्रेम, धर्म, दर्शन आदि का मनन चिंतन करता था। इसलिये उसके साहित्य में इन सब साहित्यिक अंगों के साथ मानव मूल्यों का सामंजस्य था। परन्तु आज के समग्र साहित्य पर मानवीय संवेदना, वैयक्तिकता, परम्पराओं का उच्छेद, राजनीतिक उठा-पटक का स्पष्ट प्रभाव परिलक्षित होता है। आज का साहित्यकार सपाटबयानी में विश्वास रखता है।

दूसरी ओर संस्कृत साहित्य की नई कविता में हिन्दी की नई कविता का स्पष्ट प्रभाव है। हिन्दी की भांति संस्कृत में भी कुण्डलियां, गीत, छंद, छंदयुक्त कविता के दर्शन होते हैं। अभिव्यक्ति साहित्यकार की अलग अलग दृष्टि के आधार पर है। श्रृङ्गार आज भी है। कभी कभी यह भी देखने को मिलता है कि आनन्दवर्धन का प्रतीयमान अर्थ आज अधिक सहज भाव से नई कविता में मिलता है।

CS$_{(C)}$—31 रघुवंश का महाकाव्य में गुरु-शिष्य सम्बन्ध

फल कान्त मिश्र, न्यू दिल्ली

महाकवि कालिदास प्रणीत रघुवंश महाकाव्य में वर्णित गुरु-शिष्य सम्वन्ध के विवेचन से यह आभासित होता है कि उस समय गुरु-शिष्य का सम्बन्ध अत्यन्त ही उच्च कोकि का था। राजा दिलीप से राजा अग्निवर्ण तक गुरु-शिष्य सम्बन्ध का मधुर एवं विलक्षण रूप प्राप्त होता है।

वाल्यावस्था में सभी राजा लोग शास्त्र निपुण अपने कुल-गुरु से विद्योपार्जन करते थे। गुरु निष्पक्ष भाव से विद्याभ्यास कराते थे तथा शिष्य श्रद्धा एवं भक्तिभाव से विद्या ग्रहण करते थे। निर्जन वनों में स्थित गुरु-गृहों में जाकर शिष्य विद्या प्राप्त करते थे। गुरु-शिष्य के प्रति स्नेह एवं अनूठा वात्सल्य भाव रखते थे तथा शिष्य गुरु के प्रति अनन्य भक्तिभाव रखते थे। गुरु के आदेशों का पालन करना एवं उनकी सम्पत्ति की रक्षा करना शिष्य का पुनीत कर्तव्य होता था। इसके लिए वे अपना सर्वस्व अर्पण करने के लिए सदैव तत्पर रहते थे। राजा दिलीप नन्दिनी गुरु वशिष्ठ के काय की रक्षार्थ अपने शरीर तक को अर्पण कर देते हैं। विद्याध्ययन की समाप्ति पर शिष्य गुरु को मुँह-माँगी दक्षिणा दिया करते थे।

गुरु-शिष्य का यह पवित्र सम्बन्ध आजीवन बना रहता था। इस प्रकार उस काल के गुरु-शिष्य सम्बन्ध का विलक्षण रूप प्रस्तुत महाकाव्य में प्राप्त होता है।

आज गुरु-शिष्य का वह मधुर तथा स्नेहमय सम्बन्ध लुप्तप्राय हो गया है। फलतः जो भारत कभी अपनी उच्च स्तरीय शिक्षा के कारण विश्व का गुरु समझा जाता था वही आज विश्व के कई देशों से पीछे दृष्टिगोचर हो रहा है।

अतः देश की शिक्षा व्यवस्था के सुदृढ़ एवं समुन्नत बनाने के लिए यह आवश्यक है कि शिक्षा के दो महत्त्वपूर्ण ध्रुव गुरु और शिष्य के सम्वन्ध को सुदृढ़, स्नेहपूर्ण एवं सामंजस्यपूर्ण वनाया जाए।

प्रस्तुत शोधनिवन्ध में गुरु-शिष्य सम्वन्ध के विभिन्न पक्षों पर रघुवंश महाकाव्य के आधार पर प्रकाश डाला गया और वर्तमान युग की गुरु-शिष्य सम्वन्ध की तुलना भी प्रस्तुत की गयी है।

CS$_{(C)}$—32 कालिदास के काव्यों में शैक्षणिक तत्त्व

कमला कान्त मिश्र, दिल्ली

महाकवि कालिदास के काव्यों — रघुवंश, कुमारसम्भव, मेघदूत एवं ऋतुसंहार का शैक्षणिक महत्त्व प्रस्तुत शोधनिवन्ध में दर्शाने का प्रयास किया गया है। इनके काव्यों में तत्कालीन शिक्षा व्यवस्था के विविध पक्षों का चित्र उपलब्ध होता है। इस निवन्ध में जिन विन्दुओं को ध्यान में रखते हुए कालिदास के काव्यों का शैक्षणिक महत्त्व प्रतिपादित किया गया है, वे हैं — शैक्षणिक संस्कार (विद्यारम्भ, उपनयन, वेदारम्भ, समावर्तन) वर्ण और आश्रम के अनुसार शैक्षणिक व्यवस्था, गुरु-शिष्य सम्वन्ध, गुरु एवं शिष्य की योग्यता, गुरु और शिष्य के कर्तव्य, दिनचर्या, गुरुदक्षिणा, शिक्षा के स्थान, शिक्षण के विषय एवं व्यावसायिक शिक्षा (धनुर्वेद, गान्धर्ववेद, शिल्प, कला आदि)।

GS$_{(C)}$—33 संस्कृत : भारत की एक सांस्कृतिक विरासत

रामगुलाम मिश्र, पटना

भारतीय संस्कृति विश्व में सर्वप्राचीन है, अधिकांश विद्वानों की ऐसी दृढ़तर धारणा है। संस्कृति शब्द का अभिप्राय व्यापक है। इससे विशिष्ट वातावरण की समग्र जीवन-पद्धति का बोध होता है। प्राचीन भारत की संस्कृति का परिचय हमें ऋग्वेदादि सदृश साहित्यिक साक्ष्यों से प्राप्त होता है जिसके काल के विषय में आज तक कोई निश्चय नहीं हो पाया है। प्रस्तुत निबन्ध में निम्नलिखित पक्षों पर साङ्गोपाङ्ग अध्ययन किया गया है—

१. आध्यात्मिक पक्ष : ऋग्वेद में अनेक देवताओं के रूप में प्राकृतिक शक्तियों की स्तुति की गई देखी जाती है। वैदिक-मानव प्रकृति के मनोहर दृश्यों का निरीक्षण कर विस्मित हो उठे तथा मुग्ध हृदय से अपने उद्गारों को व्यक्त किया। साथ ही साथ प्रकृति के भयावह दृश्यों से भयभीत होकर उसकी स्तुति भी प्रारम्भ की।

भारत में अनेक भाषा, वेशभूपा, आचार-विचार आदि के फलस्वरूप भी सांस्कृतिक एकता का मेरुदण्ड पर्याप्त सवल है जिसका मूल कारण है—ईश्वर निष्ठा, कर्मवाद, पुनर्जन्म, आशावाद तथा श्रेय की महत्ता तथा प्रेय की हेयता। ये विचार भारतीय विद्या संस्कृत में हमें मिलते हैं।

२. भौतिक पक्ष: इतिहास, विज्ञान, बीजगणित, रेखागणित, चलनकलन, अङ्कगणित, त्रिकोणमिति, ज्योतिष, भौतिक विज्ञान, चिकित्सा सम्बन्वी शास्त्र, घातुशास्त्र, वनस्पतिशास्त्र एवं कृषिशास्त्र, कला, संगीत, नृत्य एवं नाट्यकलायें, काव्यसाहित्य आदि पक्षों पर विचार करने से संस्कृति के पोषक तत्त्व सामने आते हैं। निवन्ध में इन पक्षों पर विचार किया गया है।

इस प्रकार हम देख पाते हैं कि भारतवर्ष के अतीत की समुज्ज्वल गौरव-गाथा के परिचय के लिए हमें सांस्कृतिक रिक्थभूत संस्कृत वाङ्मय का आश्रय लेना पड़ता है।

CS$_{(C)}$—34 A NEW LIGHT ON JAGANNĀTHAVALLABHA

BHABASANKAR MUKHERJEE, SANTINIKETAN

Rāmānanda Rāya of Rajamundry on the Godāvari district was a staunch follower of Vaiṣṇavism. By order of king Pratāparudra of Orissa (1480 A.D.) he wrote Jagannātha Vallabha nāṭaka in five acts, in which he adopted the curbing of the spirit of Rādhā. He was most probably hold some high official position under the Pratāparudra. But thorough investigation in his creation Jagannātha Vallabha appears to be operatic drama (Saṁgita Nāṭaka) on Kṛṣṇa Līlā. Containing a glorification of Rādhā and songs on the model of Jayadeva.

He claims that his entire drama is a novel (abhinava kṛti) and the original (anyacchāyayā no nibaddham).

So an attempt will be made to clear out the distinction between dramatic art and operatic art and the poetic originality.

CS$_{(C)}$—35 CONTRIBUTION OF KERALA TO ADVAITA VEDANTA LITERATURE IN SANSKRIT

E. EASWARAN NAMPOOTHIRY, TRIVENDRUM

Sheltered securely between the Western Ghats and the Arabian Sea, the strip of land known as Kerala afforded a congenial heaven for Sanskrit learning while it was being swept away from the Northern plains by successive ruthless invasions. From about the seventh or eighth century A.D., there has been in Kerala a continuous growth in all branches of Sanskrit studies especially in the

Prūvamīmāṁsā and Uttaramīmāṁsā. There were eighteen *Sabhāmaṭhas* in Kerala and one of them called *Udayatungeśvaram* was a centre for the study of both the Bhāṭṭa and the Prabhākara schools of Pūrvamīmāṁsā. After Śri Śaṅkaracārya, the different Svāmiyār Maṭhams were the centres of the study of Advaita philosophy.

In the present paper an attempt is made to bring out a brief account of this tradition of the study of Advaitavedanta in Kerala and its contribution to the philosophic literature in Sanskrit.

The topics of the paper include—

(1) Ādiśaṅkarācārya and his works,

(2) Padmapāda and his *Pañcapādika*,

(3) Sarvajñātmayati and his works,

(4) Nṛsimhāśrama and his *Tattvabodhinī* on *Saṁkṣepaśārīraka* of Sarvajñātman,

(5) Nṛsimhaprajña and his works,

(6) Vedānanda and his Sambandhokti commentary on *Saṁkṣepaśāriraka*,

(7) Pūrṇavidya and his commentary on the *Pañcaprakriya* of Sarvajñātiman,

(8) Rāghavānanda, his works and pupils,

(9) Fifteenth century contributions,

(10) Sixteenth century contributions,

(11) Nārāyaṇabhaṭṭa and his Sarvamatasaṅgraha,

(12) Seventeenth century productions,

(13) Eighteenth century productions,

(14) Nineteenth century contributions, and

(15) Modern works of certain Sanyāsins like Śrīmad Paramabhaṭṭāraka Caṭṭampi Svāmikal and Śrīnārāyaṇaguru svāmikal, both the famous social reformers of Kerala.

Thus, it is concluded that Kerala has an unbroken tradition of the study of Advaita Philosophy so fully grown that it has produced its fruits to the prosperity of the modern society.

CS$_{(C)}$—36 CONTRIBUTION OF ORISSAN AUTHORS TO SANSKRIT CAMPU LITERATURE

SRI GOVINDA CHANDRA NANDA, RANPUR

Odisa is widely known in many Purāṇas, Dharma Śāstras, Rāmāyaṇa and Mahābhārata in different names. Its popular names are Odra, Odda Visaya, Uddiyana, Udradesa, Utkala, Trikalinga and Kalinga. The ancient Kalinga country seems to have comprised of modern Orissa to the South of the Vaitarani and the sea coast wards as far as Vizagapatam.

Orissa is a much discussed land to which many writers gave their pen. This land obviously has a glorious culture. The fertile imagination of the land gave birth to many books and sacred texts.

We find certain Campū Kāvyas written in Sanskrit by the Orissan authors from the 18th century. They are Gangavaṁśānu caritam Campū Kāvya of Vasudeva Ratha 'Somayāji, Gundica Campū by Vakravāka Cakrapāni Pattanaika, Mṛgayā Campū by Kavirāja Sri Bhagavāna. Brahmā, Candana Yātrā Campū by Nilāmbara Ācārya, Kishora Candrānanda Campū of Kavisūrya Baladeva Ratha, Candana Campū of Mahāmahopādhyāya Śalāśiva Mishra, Madhava Carita Campū of an unknown author, Srīrāma Gītā Campū of Somanātha Sarangi, Rāmāyaṇiya Ratha Śatakam Campū by Cakrapāni Dāsa, Acyūtānanda Campū by Śri Harihara Surapratāpa Singhasāmanta. Besides these more Campū Kāvyas also written by the Orissan authors.

Detail information about these Campū Kāvyas shall be discussed in the original paper.

CS$_{(C)}$—37 राम-साहित्य में राक्षस

शैलजा पाण्डेय, अल्हावाद

भारतीय इतिहास एवं संस्कृति के विकास में आर्य-संस्कृति के साथ-साथ राक्षसी-संस्कृति का भी पर्याप्त योगदान रहा है। राक्षस जाति की सत्ता वैदिक काल से ही प्राप्त होने लगती है किन्तु इस जाति का पूर्ण विकास रामायण काल में परिलक्षित होता है।

वेदों में राक्षस अथवा रक्षस् जाति पर कुछ प्रकाश पड़ता है। वहां वे देव-विरोधी, ब्राह्मणद्वेषी, यज्ञ की हिंसा करने वाले एवं मनुष्यों के शत्रु हैं। कच्चा मांस उनका आहार है। ये आकाश में विचरण करने वाले एवं मायावी हैं।

रामायण काल में राक्षस जाति उन्नति के चरम शिखर पर पहुँच गयी थी। सम्पूर्ण आर्यावर्त पर अधिकार की भावना उनके अन्दर आ गयी थी। आर्य एवं राक्षसों का संघर्ष अत्यन्त उग्र रूप धारण कर रहा था। इस जाति को रावण जैसे प्रकाण्ड पण्डित एवं दुघर्ष वीर का संरक्षण प्राप्त था।

संघर्ष के वावजूद दोनों संस्कृतियों के मेल का दोनों जातियों पर प्रभाव पड़ा। राक्षस यज्ञ-विरोधी होने पर भी अव यज्ञ करने लगे। ये यज्ञ प्रायः आभिचारिक होते थे। तपश्चरण भी राक्षसों में प्रचलित हो गया।

राक्षसों के अनन्य उपास्य शिव है। शक्ति सहित शिव की उपासना कर राक्षसों ने सुख-समृद्धि सभी कुछ प्राप्त किया। रावण का शिव परक स्तोत्र अत्यन्त प्रसिद्ध है। राक्षसों की एक जनदेवी निकुंभिला का भी उल्लेख मिलता है। हनुमान् राक्षसों के परम शत्रु हैं।

किन्तु इस सशक्त एवं प्रबल जाति का अवसान भी रामायण-काल में ही हो गया। राक्षसों की अत्यन्त क्रूरता एवं प्रबल अहं ने उन्हें सामान्य जन-जाति एवं आर्यजाति का विरोधी बना दिया और इस विरोव ने एक समुन्नत एवं सुसमृद्ध सशक्त जाति का अन्त कर दिया। रावण की मृत्यु के वाद वचे हुए राक्षसों ने विभीषण के नेतृत्व में आर्य संस्कृति स्वीकार कर ली।

CS(C)—38 TEACHING-LEARNING AND EVALUATION PROCESSES AS REVEALED IN THE PAUSHA PARVAN OF THE MAHĀBHĀRATA

JATIN PANDYA, BULSAR

The great epic Mahābhārata covering the various sketches of human behaviour, describes teaching-learning transacions between the teacher and the taught in some of its fables. Here is an effort to bring out some of the salient features of teaching-learning and evaluation processes as revealed in the Paushya Parvan—the third Adhyaya of Adiparvan of the Mahābhārata.

The Paushya Parvan starts with the incident of curse given by Sarama to Janamejaya. Janamejaya selected Somashrava as his priest to save himself from the curse with the condition that he would tolerate the vow taken by the priest, of giving anything demanded by a Brāhmin. The Adhyaya then proceeds to show the difficulties of obeying the teacher and narrates four stories about three pupils of sage Dhaumya, namely Aruni Panchalya. Upamanyu and Veda that of Uttanka—the pupil of Veda. The stories have enough references to bring out a few points of Pedagogy prevalent in ancient India.

The paper gives all the four stories in details. The stories are analysed and Pedagogy is derived out of the given details and analysis. The investigation shows that there was a definite ideology followed in the field of education. The Pedagogy thus derived can be summarized as follows :

The objectives of teaching were determined. The teaching points and the learning experiences were designed accordingly. The pupil was kept active and was not left to be a passive listener. The pupil was given a problem to solve by himself. The teacher's did not help the pupil except in crisis. The problem had direct relation to practical life. The pupil was engaged in socially useful activity and work experience was provided to him. Education used to bring out inner capacity of the pupil. Evaluation was done at every stage of learning. Evaluation was a part and partion of teaching-learning processes. Learning was preferred to teaching. Evaluation was abrupt and objective. One who taught, evaluated. It was an education of hand, head and heart.

CS$_{(C)}$—39 NALAKATHĀ IN ŚATAPATHA-BRĀHMAṆA

V. C. PATEL, SURAT

In the Vedic Literature Nalakathā is found only in the Śatapatha-brāhmaṇa. (श. ब्रा. २का. २प्र. ४बा. ३अ. २बा.). An attempt is made in this short paper to analyse and explain the salient features of the story.

The king Nala is compared with Indra and Yama in the Śatapatha-brāhmaṇa. Nala is mentioned as the Southern fire and is related with cooking. Śatapatha-brāhmaṇa narrates the three fire-Gods of the three localities. There is a good competition between them in the svayamvara of Damayantī, but Nala wins because of his supremacy on the earth.

CS$_{(C)}$—40 कालिका पुराण

टी. एन. पाठक, जोरहट

यद्यपि इस पुराण की गणना उपपुराणों में की जाती है, तथापि इस की महत्ता महापुराणों से कम नहीं है।

इस पुराण में ९० अध्याय है तथा ८३९४ श्लोक हैं। यह पुराण पूर्वार्द्ध तथा उत्तरार्द्ध दो भागों में विभक्त है। पूर्वार्द्ध अधिकतर वैष्णव विषय से सम्बद्ध है। अतः इसके इस भाग को वैष्णव पुराणों में लिया जा सकता है।

और पुराणों के समान इसके वक्ता और श्रोता सूत और शौनकादि ऋषि नहीं हैं। पूर्वार्द्ध के वक्ता मार्कण्डेय ऋषि तथा श्रोता अन्य मुनि है तो उत्तरार्ध के वक्ता और्व ऋषि हैं और श्रोता राजा सगर हैं। पूर्वार्द्ध में अनेक कथानक तथा ब्रह्मा, विष्णु, शिव आदि देवताओं की स्तुतियाँ प्रधान है। उत्तरार्द्ध में कामाख्या देवी के पूजन प्रकार का विशेष वर्णन है। यही भाग इस पुराण की शक्ति तन्त्र का महान् ग्रन्थ सिद्ध करता है।

इस पुराण का आरम्भ विष्णु की स्तुति से ही होता है। साथ ही ब्रह्मा द्वारा योगमाया की स्तुति, नीलाञ्जन समद्युति, नील वसना, नीलोत्पलधारिणी बताते हुई की गई है। इसी स्वरूप के आधार पर योगमाया को काली नाम देते हुए इस पुराणको काली पुराण या कालिका पुराण कहा गया।

इस पुराण की रचना या संकलन कामरूप देश आधुनिक आसाम है तथा इसका समय ११वीं शताब्दी कहा गया है। इस में कामाख्या देवी के पूजन प्रकारादि के सिवा अन्य भी कई शक्ति तन्त्र का विशेष वर्णन है। त्रिपुरातन्त्र का भी इस में विस्तृत विवरण दिया गया है। मुद्रा प्रदर्शन को शक्ति तन्त्र में अधिक महत्त्व दिया गया।

इसका भौगोलिक वर्णन आजकल के समस्त उत्तरपूर्वाञ्चिल प्रदेश को आवेष्टित करता है। सभी देशी और विदेशी इतिहासकार इस पुराण में वर्णित नरकासुर तथा कामाख्या के उद्धरण का आश्रय लेते हैं। इसके अनुसार सर्वप्रथम नरकासुर कामरूप या प्राग्ज्योतिषपुर की स्थापना की थी। नरकासुर का सम्वन्ध राजा जनक से बताया गया है इससे आसाम का शेष भारत से प्राचीन सम्वन्ध सिद्ध होता है।

CS$_{(C)}$—41 मुरला नदी

कुमुद पावडे नागपुर

संस्कृत साहित्य में "मुरला" नदी का वर्णन रघुवंश, उत्तररामचरित्, अवन्तिसुन्दरी कथा, गाथासत्तसई इत्यादियों में आया है। मल्लिनाथ ने रघुवंश की टीका में केरलप्रान्त की एक नदी कहा है। डा. वेवरने यही उचित समझा तमसा नदी का उल्लेख मुरला के साथ आया है, राजवाठेजी का कहना है कि यह नदी महाराष्ट्र के खानदेश में हो सकती है। डा. बेलवलकरजी ने तमसा व मुरला गोदावरी को पंचवटी के पास मिलने वाली नदियाँ है। इससे नासिक और नगर के आसपास ही होनी चाहिए। श्री स. आ. जोगलेकरजी के अनुसार नगर जिले की "मुळा"–"मुरला" है और "प्रवेश"–"प्रेहरा" है, जो गोदावरी को मिलती है।

मेरा कहना है कि गोदावरी को मिलने वाली मुरला तथा तमसा दण्डकारण्य के पास ही हो सकती है। इसलिये दण्डकारण्य में ही उनकी खोज करना आवश्यक है। उत्तरारामचरित में वर्णित आज भी दण्डकारणय अपनी भीषणता कायम रख रहा है। और यहीं गोदावरी को दो किनारे दो नदियाँ मिलती हैं। एक है प्राणहिता और दूसरी है इंद्रावती। यहां गोदावरी जलाशय की भाँति विस्तृत बनती है। इंद्रावती मुरला है क्यों कि इसके किनारे पर या इलाके में रहने वाले आदिवासी लोग "मुर" याने "मुडिया" है – विन्ध्यमोढच – (मार्कण्डेय पुराण में उल्लेख हैं?) मुरला के किनारे पर बाँस के द्विप है और "मुर" लोगों के जीवन में बाँस का अत्यंत महत्त्व है। वैसे महूओं के वृक्ष, फल भी इनके जीवन में महत्त्वपूर्ण स्थान पाये हुये हैं। गाथा सत्तसई में "गोदावरी" तट पर महूअे के वृक्षों का तथा मुरला के किनारों पर बाँस की झाड़ियों का वर्णन आया है।

"प्रेहरा" तथा "मुरला" प्राणहिता व इन्द्रावती है।

तमसा, प्राणहिता का ही नाम वेनगंगा के पापनाशन क्षमता से दिया हो "तमःस्यति"-इति– "तमसा"।

एवं "तमसा" तथा "मुरला" आज की "प्राणहिता" व "इन्द्रावती" है। जो दण्डकारण्य में गोदावरी को मिलती है। दण्डकारण्य महाराष्ट्र के चन्द्रपूर (गढ़चिरोली) जिले के दक्षिण में मध्यप्रदेश के वस्तर जिले के जगदलपूर तक फैला हुआ है और यही प्राचीन मुरल देश हो सकता है।

CS$_{(C)}$—42 IS RĀMĀNUJA AN INCARNATION OF VIṢVAKṢEṆA?

C. S. RADHAKRISHNAN, MADRAS

According to the well-known hagiological works accepted by the Śrīvaiṣṇava-Saṁpradāya, Śrī Rāmānuja, the great Viśiṣṭādvaita philosopher is regarded as the incarnation of Adi Śeṣa. There is, however, a strange reference in the Yatirājasaptati of Śrī Vedāntadeśika to Rāmānuja being an incarnation of Viśvakṣeṇa, the chief of the divine hosts of Lord Viṣṇu. This paper purports to throw light on this, by citing similar references in the later works as well.

CS$_{(C)}$—43 HEROIC EXPLOITS OF CHILD KṚṢṆA BEFORE RĀSALĪLA

UDAYCHAND RANA, HOOGLY

The present paper attempts to present some major heroic exploits of kṛṣṇa with a comparative outlook as traced in the major purāṇas namely the Viṣṇu (VP), Brahmā (Brp), Bhāgavata (Bhāg), Brahmavaivarta (BVP), Harivaṁśa(HV) and the Bālacarita (BC) of Bhāsa before Rāsalīlā. It may be noted here that though the BC of Bhāsa does not some under the purview of the purāṇic literature, yet as an old work the play has been taken into account. Contents and arrangements of exploits of Kṛṣṇa are found very often different or not so. A conclusion is drawn in this context that there was a common source behind these exploits of Kṛṣṇa concerned which were utilized in different purāṇas in different ways.

CS$_{(C)}$—44 श्री वेंक्टेश्वरकृत उन्मत्तकविकलश प्रहसन का आस्वाद

अंजना एम. रामी, वीरमगाम

अट्ठारहवीं सदी के कविश्री वेंक्टेश्वर रचिंत उन्मत्तकविकलश प्रहसन का आस्वाद कराने का उपक्रम हैं। प्रस्तुत प्रहसन अप्रकाशित है। किंतु तंजोर सरस्वती महल के ग्रंथागार से उसकी प्रतिलिपि प्राप्त हो गई है। पाण्डुलिपि में–बी–१०६५।डी ४३२७ नंबर हैं।

प्रहसन में कवि ने विविध दृश्य योजनाओं के वर्णन द्वारा हास्य निष्पन्न किया है। प्रहसन में पात्र वैविध्य जरूर है फिर भी पात्रों के द्वारा अनुचित शृंगार का ही वर्णन है। इसमें पशुओं के मैथुन और वेश्याओं के बीभत्स व्यवहार का वर्णन सचमुच अनौचित्य की पराकाष्ठा है। हास्य रस के साथ सम्भोग शृंगार का भी वर्णन है। संन्यासी के वेष और व्यवहार का विसंवाद व्यंग्य हास्य निष्पन्न करता है। हास्य और व्यंग्य द्वारा प्रहसन में जीवन की विषमताओं और विसंगतियों का प्रत्यक्षीकरण होता है। इस प्रहसन में दोषों के प्रगटीकरण में कवि ने औचित्य विवेक नहीं रखा और प्रहसन अश्लील वन गया। शायद उस समय के लोग भी निम्न कक्षा के साहित्य से अत्यधिक आनंद प्राप्त करते होंगे क्योंकि अट्ठारहवीं सदी के हास्यार्णव, चण्डानुरञ्जन, भानुप्रबन्ध लम्बोदर आदि सभी मध्यकालीन प्रहसन अश्लीलता से मुक्त नहीं हैं। प्रस्तुत प्रहसन अश्लील होते हुए भी तत्कालीन समाज तथा धर्म की स्थिति जान ने में सहायक रहा है।

CS$_{(C)}$—45 REPUTATION OF THE THEORY OF IDENTITY BETWEEN VIDYANĀTHA OF 'PRATĀPARUDRIYA' AND AGASTYA PAṆḌITA OF 'BĀLABHARATA'

K. G. S. PRASADA RAO AMALAPURAM

During the year 1919-20 two Sanskrit scholars namely Hariharasastry and Srinivasa Sastry of Trivendrum made an attempt to identity the various names that were mentioned by Gangadevi in her MATHURAVIJAYA. During the process they came across the name of Agastyapunḍita and tried their best to place him correctly, and finally concluded that Agastyapaṇḍita was in the court of King Pratāparudra II and also that he was none else than Vidyanātha the famous author of PRATĀPARUDRAYAŚOBHUṢAṆA in support of their argument they quoted one verse from the Kāvyaprakaraṇa of PRATĀPARUDRAYAŚOBHUṢAṆA and suggested that the name of Vidyanātha was only a title enjoyed by Agastyapaṇḍita.

But after a careful scrutiny, we are led to understand that it has become imperative for the poet to use the word 'Agastya' in that particular verse. It leaves little scope for free wheeling fancy. Hence the verse quoted by them cannot be taken as internal evidence to prove the theory of identity of Agastya with Vidyanātha.

1. No where in PRATAPARUDRIYA the authorship of Agastya was mentioned.

2. Both the commentaries on 'PRATĀPARUDRAYAŚOBHUṢAṆA' namely RATNAPAṆA and RATNASANA proclaim the authorship of Vidyanātha only and nowhere the name of Agastya was brought in by them.

3. In the chapter 'NAṬAKODAHARAṆA' Vidyanātha praises his own poetry as सुधामुचः तस्य कवेश्चवाचः when there is such an occasion to praise his poetry himself, if Vidyanātha is a title, the poet would have utilised this opportunity to make a mention of the title conferred on him by a great king. So it can be concluded that Vidyanātha is not a title at all.

4. There is a reference in the 'MAHABHARATA' that Arjuna visited sage Agastya's hermitage during his piligrimage. But Agastyapaṇḍita did not mention the same in his BALABHĀRATA. This shows that Agastyapaṇḍita is not such a person, who introduces his name under one pretext or the other in his writings.

5. To think that the Dramatist Viśvanātha, the court poet of Pratāparudra, who praised highly the talents of his maternal uncle Agastya, was ignorant of the title conferred on his uncle, that too by his own patron, is incredible.

6. Appayyadīkṣita in CITRAMĪMAṀSA, Jagannātha in RASAGAṄGĀDHARA, Nageśa in his MARMAPRAKAŚA while quoting some verses, or while referring to some definitions given in the PRATAPARUDRAYAŚOBUṢAṆĀ referred to the author as Vidyanātha only but not as Agastyapaṇḍita.

CS$_{(C)}$—46 ŚŪDRAKA — THE PIONEERING REFORMER

K. V. VENKATESWARA RAO, WALTAIR

Some of the events that are described by Śūdraka in his Mṛcchâkaṭika reveal his own views about the then existing society and the ills therein. In some cases he indirectly prescribes certain solutions which if adopted contribute to the harmony of life and make the human life more purposeful. In the present paper such events in the Mṛcchakaṭika have been examined.

CS$_{(C)}$—47 वैदिक वाङ्मय में दारिद्र्य-वर्णन

कल्पना रस्तौगी, जयपुर

वैदिक काल आर्थिक रूप से सर्वाधिक सम्पन्न काल माना जाता है परन्तु वैदिक वाङ्मय में उपलब्ध अनेक प्रसंगो से हमें उस काल में भी आर्थिक अभाव का ज्ञान होता है। वेदों में, कितव-सूक्त में, द्यूत में पराजित व्यक्ति के दारिद्रय का वर्णन है। उस समय शिक्षा पद्धति में भी आर्थिक दृष्टिकोण से बालकों के तीन विभाग कीये गये हैं—ईश्वर पुत्र, मध्यम पुत्र व दरिद्र पुत्र। चिकित्सादि भी अर्थप्रधान होने के कारण निर्धन को अनेक कठिनाइयों का सामना करना पड़ता था। 'मानस पूजनार्या द्विशती

कल्पसूत्र' में कवि ने अपना दैन्य प्रकट करते हुए देवी से अपने दारिद्रय-विदारण के लिए वड़े मार्मिक शब्दों में अभिव्यक्ति की है। ऋग्वेद में दारिद्रता के निराकरण के लिए ईश्वर से विशेष प्रार्थना की गयी है, जिसे दरिद्रतानाशक सूक्त के नाम से जाना जाता है। वैदिक वाङ्मय में दारिद्रय का कारण पूर्वजन्मों के कर्म को भी कहा गया है व दारिद्रय से मुक्ति पाने के लिए अनेक उपायों का वर्णन है। इस प्रकार अनेक उद्धरणों से निष्कर्ष निकलता है कि जब उस काल में भी आर्थिक स्थिति आज की स्थिति के अनुरूप ही थी परन्तु विलक्षण वात यह है कि इसके वारे में कहीं भी नहीं लिखा गया है। वस्तुतः उस काल में भी निर्धन एवं धनवान् दोनों प्रकार के प्राणी हुआ करते थे।

CS(C)—48 THE BIRTH & DEATH RITES IN BĀṆA BHAṬṬA

R. N. SANATAN, KHARODA

The works of Bāṇa Bhaṭṭa are the mirror of his age. The social and religious customs of that age reflect in him in their true colours. And therefore, his study is a must for the student of sociology of ancient India.

There are two important factors in human life i.e. the birth and the death. The rites performed at the time of birth and death as prevailed in ancient India in sixth century can be seen in Kādambarī and Harṣa carita.

The birth rites are described in both the works of Bāṇa Bhaṭṭa. In Harṣa carita, we find numerous rites performed in various manner at the time of Harṣa's birth (Ucchvāsa-IV); while in Kādambarī, these are found in para. nos. 61 to 64. The occasion is that of Chandrāpiḍa's birth.

The rites performed at the time of death are described in Harṣa carita in Ucchavāsa V & VI; when the king Prabhākara Vardhana is dead.

This paper tries to throw search light on the sociological conditions of that age as far as the birth & death rites are concerned.

CS(C)—49 संस्कृत वाङ्मय में वीणा

रामकृष्ण सराफ, भोपाल

भारतीय जीवन में प्रारम्भ से ही संगीत का अपना विशिष्ट महत्त्व है। संगीत की वैदिक काल से ही प्रतिष्ठा रही है। यही प्रतिष्ठिाक्रम अनवरत रूप से इस देश में विद्यमान रहा है। सिन्धु सभ्यता के युग में भी संगीत इस देश में समाहृत रहा है।

उस युग के संगीत वाद्यों में वीणा की सर्वोच्च प्रतिष्ठा थी। वीणा वैदिक युग का तो प्रमुख वाद्य रहा ही है, परवर्त्तीयुग में भी उसकी उसी रूप में प्रतिष्ठा मिलती है। यहीं एक ऐसा वाद्य है, जो

देवताओं, किन्नरों, ऋषि-महर्षियों और मनुष्यों—सभी का समान रूप से प्रिय वाद्य रहा है। वाग्देवी तो वीणापाणि है ही, नारद के हाथ में भी वीणा विराजती है। किन्नरों का भी प्रिय वाद्य वीणा है और मनुष्यों में, जो वीणावादिनी के प्रसाद के धनी है, उन्हें भी इस तन्त्रीनाद-सरोवर में अवगाहन करने का सौभाग्य प्राप्त होता है।

वीणावाद्य की सैद्धान्तिक चर्चा संगीतशास्त्र के प्राचीन ग्रन्थों में प्रभूत रूप से मिलती है। संगीत मकरन्द, संगीतसमयसार, संगीतरत्नाकर इसके प्रतिनिधि ग्रन्थ हैं। आचार्य भरत का नाट्यशास्त्र संगीत, नृत्य एवं काव्यशास्त्र का ऐसा पहिला ग्रन्थ है, जिसमें इन विषयों पर विस्तार से विचार किया गया है। वीणाओं में चित्रा और विपञ्ची का नाम आया है। इनमें से चित्रा वीणा सात तारों से युक्त और विपञ्ची नवतारों से युक्त बतलाई गई है। प्रस्तुत आलेख में वीणा के सैद्धान्तिक स्वरूप से हटकर उसके साहित्यगत रूप पर विचार किया गया है।

वीणा वेदकालीन वाद्य रहा है। यज्ञ के अवसर पर अध्वर्यु वीणा के साथ सामगान करते थे। उस युग में संगीत को आराधना का उपकरण माना जाता था। ब्राह्मण ग्रन्थों में भी वीणा के संबंध में सूचनाएँ विशद रूप से मिलता हैं। उत्तर वैदिक काल में संगीत अधिक उन्नत अवस्था को पहुंच चुका था और वीणा का प्रयोग नृत्य और गायन के साथ किया जाने लगा था। आरण्यकों और उपनिषदों में भी वीणा के सम्बन्ध में चर्चाएँ मिलती हैं। बृहदारण्यक उपनिषद् में वीणा और वीणावादन के सम्बन्ध में विस्तार से चर्चा है। वेदांगों के अन्तर्गत कल्पसूत्रों में वीणा वाद्य का उल्लेख है।

आर्षवाङ्मय में वीणा के प्रभूत सन्दर्भ मिलते हैं। रामायण में लव और कुश का वीणा के साथ गायन करने का उल्लेख है। महाभारत में वीणा वाद्य का अनेक बार उल्लेख आया है। पुराणों में अपने आराध्य देव की स्तुति में वीणावादन के प्रसंग मिलते हैं।

लौकिक वाङ्मय में भी कवियों और नाटककारों ने वीणा को अपनी कृतियों में पर्याप्त महत्त्व का स्थान दिया है। अभिलेखवाङ्मय में महाराज समुद्रगुप्त के उन हाथों में वीणा विराजित हैं, जिन्हें आवश्यकता पड़ने पर शत्रु के संहार हेतु शस्त्र धारण करने का अभ्यास है। इस प्रकार इस देश में वीणा कोमल एवं कठोर दोनों हाथों में समान रूप से सुशोभित हुई है।

CS$_{(C)}$—50 पाणिनिकालीन गालियों का विवेचन

कृष्णदेव सारस्वत, रायपुर

१. गालि का महत्त्व

२. गालि का स्वरूप

३. गालि का कारण

४. नामपरक गालियों का विवेचन।

४.१ सामान्य गालियाँ

४.२ परिवारपरक गालियाँ

- (क) गोत्र कुलपरक
- (ख) माता-पिता
- (ग) पति-पत्नी
- (घ) पुत्र
- (ङ) मित्र ।

४.३ शिक्षाक्षेत्रीय गालियाँ

- (क) छात्र
- (ख) विद्वान् ।

४.४ जातिपरक गालियाँ

- (क) ब्राह्मण
- (ख) कुलाल
- (ग) नापित ।

४.५ व्यक्तिपरक गालियाँ
४.६ व्यवसायपरक गालियाँ
४.७ राजा-प्रजापरक गालियाँ
४.८ नगर से सम्बन्धित गालियाँ
४.९ भूतप्रेतपरक गालियाँ
४.१० शारीरिक गालियाँ
४.११ पशुओं से सम्बन्धित गालियाँ
४.१२ चेतन अचेतनपरक गालियाँ।

५. सर्वनामपरक गालियों का विवेचन

६. क्रियापरक गालियों का विवेचन

- (क) निन्दा के लिए प्रयुक्त
- (ख) भर्त्सना के लिये प्रयुक्त
- (ग) क्रोध से प्रयुक्त
- (घ) असूया से प्रयुक्त
- (ङ) शाप के लिये प्रयुक्त ।

७. अव्ययपरक गालियों का विवेचन

$CS_{(C)}$—51 VEMANA IN SANSKRIT

A. P. SHARMA, HANAMKONDA

Vemana's verses have come to be described variously according to the tastes and psychological promptings of the critics.

VEMANA belongs to Andhra Desa and his poems are very popular among the people of Andhra Desa. He is regarded as popular poet (प्रजा कविः). He did not compose a Mahākāvya or any scholarly work for his popularity. He composed hundreds of poems in Telugu language on varied subjects which are very close to the common man's life. Thus when one reads his poems he identified his feelings in the poems of VEMANA and feels satisfied.

Sanskrit poets like S. T. G. Varadacharya, Sri Rama Desikan, etc., were kind enough to bring a translation of VEMANA's peoms in Sanskrit, so that those who are not familiar with the Telugu language, too can share the happiness enjoyed by the Telugu people, when they read the Sanskrit version.

The present paper aims at a study of the poems of VERMANA in Sanskrit.

$CS_{(C)}$—52 INFLUENCE OF KĀLIDĀSA ON ASSAMESE LITERATURE

K. C. SARMA, GAUHATI

The influences of Kālidāsa the immortal poet-playwright of India, are far-reaching. The farthest North-Eastern State of India. Assam, seems to come under the spell of the creative genius of Kālidāsa even long before the advent of the "written" period of Assamese literature (*circa* 13th-14th centuries). The earliest Assamese poet of the period, namely, Hema Saraswati wrote his verse-work, *Hara-Gaūrī-Samvāda* in which the marriage of Śiva and Pārvatī is described in a way remininscent of Kālidāsa's *Kumāra-Sambhava.*

Mādhava Kandali, also of the same period, while translating *Rāmāyaṇa* into Assamese-verse could not redeem himself from the influences of Kālidāsa as we find him describing the charms of Sītā in the lines of Kālidās's *Meghadūtam.*

Śaṇkaradeva, the most prominent Vaiṣṇava writer of the 15th-16th centuries, seems to come under the influences of Kālidāsa at vatious places of his works (plays and poems). The *svayaṁvara*—scenes in the plays, *Rukmiṇī-haraṇa* and *Rāma-Vijaya* distinctly remind us of the *Svayaṁvara*—scene of Indumatī in Kālidāsa's *Raghuvaṇśam* (canto V). The description of the anxious people of Kuṇḍinya at the sight of Kṛṣṇa (in Saṅkar's *Rukmiṇī-haraṇa-kāvya*) simultates the decription of such people to see Śiva at his arrival in the Himalayan-Kingdom as given by Kālidāsa in *Kumāra-Saṁbhava*.

Kavirāja (Rāmanārāyaṇa) Chakraborty, the 18th century peot who wrote the Śakuntalā-story in verses seems to follow Kālidāsa's descriptions of the heroine's beauty, even borrowing the words and phrases from *Abhijñāna-Śakuntalam*, although the Assamese poet at the outset of his *Kāvya* admits that he has taken his materials from the *Mahābhārata*.

Coming to the modern period, we find Guṇābhirāma Barua, who wrote his social play, *Rāma-Nabamī* (1857) on the problem of widow-remarriage. He depicts the garden-scene in which the lovers first meet just in the manner of *Abhijñāna-Śakuntalam* (Act I). Even the black-bee-episode is imitated by the Assamese writer forgetting the difference of time of 1500 years.

The romantic poet of Nature, Raghunātha Choudhari, in his various poems on flowers and birds recalls Kālidāsa at any moment of his necessity. Some other poets and writers also follow his suit.

CS$_{(C)}$—53 ANNUAL SEASONS

H. A. SHANDILYA, ULHASNAGAR

I have described six seasons in the poetry named Annual-seasons (ऋतुवर्णनम्) in an interesting way. Now a days people have no spare time to throw a glance at the beauties of nature. Beauty of the nature is varied and ever-changing.

The oppressive heat of the summer (ग्रीष्म) torments the animal world so the people prefer bathing. In the monsoon (वर्षा) clouds thunder and the cracks of the lightening frighten the young ladies. In the autumn (शरद्) the moon shines birghtly in the sky. In the winter (हेमन्त) season there is icy-cold people are goaded to indulging in lust. In the cold (शिशिर) season earth wears a green look. The spring (वसन्त) is the king of seasons. Trees are borne with fruit and the creepers are full of flowers. The whole world is full of joy and ecstasy.

While describing nature, I have tried to instruct that the wealth and merriment are not the only source of happiness. The real happiness lies in self-control, good actions & meditation on Bṛhma.

The actual reading of the poem is thrilling and exhilerating.

CS$_{(C)}$—54 शोभाकरमित्र

भारत भूषण शर्मा, जम्मू

शोभाकरमित्र काश्मीरी लेखक हैं। इनके पिता का नाम त्रयीश्वरमित्र है। डा. पी. वी. काणे तथा डा. एस. के. डे. ने इनका समय १२वीं शताब्दी का अन्तिम भाग एवं १३वीं शताब्दी का पूर्वार्ध भाग स्वीकार किया है। अलंकाररत्नाकर में सूत्र, वृत्ति, उदाहरण तथा परिकरश्लोक हैं। अलंकाररत्नाकर का लेखक उस अलंकारसम्प्रदाय का अनुयायी है जिसने ध्वनिसिद्धान्तों को भी निर्विवाद रूप से स्वीकार कर लिया है, परन्तु इसने भी दण्डी, भामह, रुद्रट आदि की भांति ही काव्य में आकर्षण तथा औत्सुक्य मुख्य तत्त्व वाक्यालंकार तथा चित्रालंकार को माना है। जयरथ ने अलंकारसर्वस्व पर अपनी विमर्शिनी नामक टीका में अलंकाररत्नाकर का प्रबल शब्दों में खण्डन किया है तथा रूय्यककृत अलंकारसर्वस्व का ही पक्ष लिया है क्योंकि शोभाकर रूय्यक के पश्चाद्वर्ती तथा जयरथ के पूर्ववर्ती हैं। काश्मीरी कवि यशस्कर ने इस ग्रन्थ के सूत्रों को उद्धृत किया है तथा उदाहरणार्थ देवीस्तोत्र की रचना की है।

यह स्पष्ट ही है कि यह ग्रन्थ अपने आरम्भिक काल से ही महत्त्वपूर्ण था। इसी तथ्य को पश्चाद्वर्ती आलंकारिक अप्पयदीक्षित तथा जगन्नाथ ने इसके विचारों को उद्धृत करके प्रमाणित किया है। जगन्नाथ ने लगभग ११ स्थलों पर शोभाकरकृत अलंकाररत्नाकर का संकेत किया है। उन्होंने अधिकतर स्थलों पर इसका खण्डन ही किया है परन्तु दो एक स्थानों पर पूर्ववर्ती आलंकारिकों से इनकी स्वतन्त्रता को प्रतिपादित किया है।

इसमें सन्देह नहीं है कि लेखक का लक्ष्य शीघ्र ही नवीन अलंकार सूत्र लिखकर राजानक रूय्यककृत अलंकारसर्वस्व का खण्डन करना था। लेखक रूय्यक का प्रतिस्पर्धी था और इसके कार्य को त्रुटिपूर्ण सिद्ध करने के लिये ही उसने अलंकाररत्नाकर की रचना की थी।

अलंकारशास्त्र में शोभाकर का विशिष्ट स्थान है। उसने जहां पर भी प्राचीन आलंकारिकों को त्रुटिपूर्ण पाया वहीं पर जोरदार शब्दों में उनका खण्डन किया है तथा अपने स्वतन्त्र विचारों की स्थापना की है। इनमें से कुछ विचारों का पश्चाद्वर्ती प्रसिद्ध आलंकारिक तथा आलोचक जगन्नाथ ने भी समर्थन किया है। रुद्रट से लेकर जगन्नाथ तक चले आते हुए अलंकारों के विवाद में शोभाकर ने मौलिक एवं ठोस विचारों का योगदान दिया है। "अलंकाररत्नाकर" में केवल अलंकारों का ही विवेचन है। विवेचित अलंकारों की संख्या १०९ है। जिन में ३८ अलंकार इन्होंने नवीन कल्पित किए हैं।

CS$_{(C)}$—55 नान्यदेव के भरतभाष्य की विशेषतायें

गुरुसेवी शर्मा, चन्दौना

महाराज नान्यदेव ने कर्नाटक से चलकर मिथिला में राज्य स्थापित किया था। मिथिला के इतिहास ग्रन्थों में नान्यदेव का महत्त्वपूर्ण स्थान है। उनके नाम पर बसा एक प्रसिद्ध ग्राम "नानपुर" आज भी मिथिला में है जहाँ उनकी पूजा भी होती है। किन्तु संस्कृत साहित्य के इतिहास में वे भरतनाट्य-

शास्त्र के भाष्यकार के रूप में सुविदित हैं। उन्होंने नाट्यशास्त्र पर स्वतंत्र भाष्य की रचना की थी जिसमें संगीतशास्त्र का मुख्यतः विवेचन किया गया है।

भरतभाष्य के कुछ अंशों का प्रकाशन भंडारकर इंस्टिट्यूट, पूना द्वारा किया गया है।

प्रस्तुत निबन्ध में उसीके आलोक में भाष्य की विशेषताओं का संक्षिप्त विवेचन किया गया है।

CS$_{(C)}$—56 AMONG ALL FINE ARTS POETRY IS THE SUPREME AND DYNAMIC ONE

O. PARIKSHIT SHARMA, PUNE

All fine arts viz. the drawing with painting, sculpture, music, dance and poetry depending on each other for their existence in the world. Poetic form preserves all other fine arts in its spectrum. Poetry speaks but other arts do not have any verbal expression. They suggest the ideas limitedly through colours, gestures, sounds and expressive looks, ogles and body bendings respectively. All these fine arts with the help of peotry speak enchantingly, melodiously and behave culturally with graceful movements and colours in the world. The poetry absorbs all other fine arts and preserves them intact in its nature. The greatness and importance of all fine arts have been discussed in this article showing the importance and supremacy and dynamism of the poetry.

CS$_{(C)}$—57 हरियाणा के आधुनिक संस्कृत काव्य

रामदत्त शर्मा, भिवानी

भारतीय साहित्योद्यान में हरियाणा का अपना महत्त्वपूर्ण स्थान है।

हरियाणा के आधुनिक संस्कृत काव्य साहित्य पर एक विहंगम दृष्टिपात करने पर हमारे सम्मुख कोई दो दर्जन ग्रंथों के नाम आते हैं परन्तु इनमें से अनेक अनुपलब्ध, अप्रकाशित एवं कीटभक्षित हैं। ऐसी स्थिति में कतिपय लब्धप्रतिष्ठित एवं सुलभ प्राप्य ग्रन्थों का अनुसंधानात्मक विवेचन यहाँ किया जा रहा है।

वे काव्य हैं—

काव्य	लेखक
१. सुल्तान चरितम्	पं. छज्जू राम शास्त्री
२. परशुराम दिग्विजय	,, ,, ,,

३. श्री कृष्णा नन्द महाकाव्यम्	पं. वनमालिदास शास्त्री
४. श्री हरिप्रेष्ठ महाकाव्यम्	,, ,, ,,
५. कबीर चरितम्	पं. माधवाचार्य
६. टु-डे स्मृति	,, ,,
७. शिवप्रताप विरूदावली	पं. हजारी लाल शर्मा
८. महर्षि दयानंद प्रशस्ति	,, ,, ,,
९. श्री गांधी चरितामृतम्	पं. विद्यानिधि शास्त्री
१०. गांगेय महाकाव्यम्	पं. चन्द्रभानु शास्त्री
११. हरियाणा वैंभवम्	पं. शिवराम शास्त्री
१२. हरियाणा वैंभवम्	पं. राधाकृष्ण शास्त्री
१३. सत्याग्रह नीतिकाव्यम्	पं. सत्यदेव वासिष्ठ
१४. इन्दिरा प्रशस्ति	श्रीमती शांति राठी

इनके अतिरिक्त कुरूक्षेत्र संस्कृत महाविद्यालय के भू. पू. प्राध्यापक पं. बालकृष्ण शास्त्रीकृत “अरविन्द काव्यम्”, पं. सीताराम शास्त्रीकृत “साहित्योद्देश्य” तथा “साहित्य सिद्धांत”, स्वामी हीरादासकृत “दादूरामोदय”, पं. हरदत्त शास्त्रीकृत “मस्तनाथ चरितम्”, पं. वनमालिदास का “राधारमणशतकम्”, श्री सत्यदेव वर्माकृत डा. के. वे. हेडगेवार जीवनचरितम्, डा. विद्याधर घस्मानाकृत “मुक्तक मंजरम्”, श्री रक्षपाल रावेश का “उच्छवास” खण्डकाव्य तथा श्री रमेशचन्द्र “शालिहास” का “मरूद् दूतम्” आदि प्रमुख हैं।

हरियाणा के ये सभी काव्य प्राचीन संस्कृत साहित्य के ग्रंथों से पूर्णतः प्रभावित हैं।

CS$_{(C)}$—58 रायमुरारिदासकृत “मानप्रकाश” में वर्णित “प्रतापचरित”

प्रभाकर शास्त्री, जयपुर

आमेर–जयपुर के कछवाहा शासकों में फर्जन्दे दौलत मिर्जा राजा मानसिंह प्रथम का नाम भारतीय इतिहास में अकबर वादशाह के प्रधान सेनापति के रूप में भी विश्रुत है। उसी समय राजस्थान की वीर प्रसविनी भूमि पर महाराणा प्रताप सदृश वीर मेवाड के शासक थे। जयपुर के शासकों का इतिहास लिखने वाले अनेक विद्वानों ने जयपुर-उदयपुर के संबन्धों की चर्चा न कर संदेह प्रस्तुत कर दिया है। संस्कृत कवि श्री सीताराम भट्ट पर्वणीघर ने अपने जयवंश महाकाव्य में इन महत्त्वपूर्ण बिन्दुओं पर चर्चा ही नहीं की। वास्तव में घटना क्या हुई थी यह तो आज भी रहस्यमय है, क्योंकि सारे ऐतिहासिक इस पर एकमत नहीं है। संस्कृत काव्यों के सन्दर्भ को प्रमुखता देते हुए मैंने इस शोधनिवन्ध में सर्व-

प्रथम जयपुर के संस्कृत काव्यों को आधार वनाया है तथा महाराजा प्रताप के उल्लेख करने और न करने का विवरण प्रस्तुत किया है। इसी शृंखला में मिर्जा राजा मार्नासिह व प्रतापसिंह के समकालीन कवि राय मुरारिदास का साक्ष्य महत्त्वपूर्ण प्रमाणित होता है, जिसे उन्होंने "मानप्रकाश" नामक अप्रकाशित काव्य में प्रस्तुत किया है। इस ग्रन्थ की एक मात्र खंडित व अपूर्ण प्रति एशियाटिक सोसायटी लाइब्रेरी, कलकत्ता से प्राप्त की गई है। पूरा विवरण शोधनिबन्ध से प्राप्त किया जा सकता है।

CS$_{(C)}$—59 श्री अच्युताश्रम विरचित श्रीरामनाम महात्म्य

रामरतन शास्त्री, भरतपुर

श्रीरामनाम माहात्म्य से सम्बन्धित यह ग्रन्थ काव्यात्मक दृष्टि से अनुपम कृति है। ग्रन्थ के अन्तिम प्रकरण में भक्त कवि ने इसको सम्पूर्ण करने की तिथि दी है जिसके अनुसार भाद्रपदशुक्ला ३ संवत् १९२७ को यह ग्रन्थ पूरा किया गया। ग्रन्थ में ३७ प्रकरण हैं। कुल पृष्ठसंख्या ३०९ हैं। एक पृष्ठ में १६ पंक्तियाँ हैं। पृष्ठ का आकार १२×७१।२ है। पृष्ठ के दोनों ओर ११।४ का मार्जिन्न है। कुल श्लोक संख्या १७८० हैं। मुख्यत: आर्या, अनुष्टुप तथा वसन्ततिलका छन्द काम में लिए हैं।

ग्रन्थ में ५५ श्लोक ही ऐसे हैं जो कवि की स्वतन्त्र रचना है। जिन्हें कवि ने "स्वकृताश्लोका:" कहा है। शेष श्लोक रामनाम माहात्म्य के वे श्लोक है जो कि विष्णुरहस्य, स्कन्दपुराण, कूर्मपुराण, वृहदारण्यकोपनिषद्, वामन सूक्त, भागवतपुराण, जामदाग्निस्मृति, मनुस्मृति, याज्ञवल्क्य स्मृति, वायुपुराण, ब्रह्माण्डपुराण, वाशिष्ठ रामायण, नारदीय पुराण, नृसिंहपुराण, अथर्ववेद, सामवेद, ऋग्वेद, कठोपनिषद्, महाभारत, हरिवंश पुराण, मत्स्यपुराण, ब्रह्मवैवर्त, गरुडपुराण, अग्निपुराण, वाराहपुराण, मार्कण्डेय पुराण, पद्मपुराण, आदित्यपुराण तथा तत्त्वसागर आदि प्राचीन ग्रन्थों से उद्धृत है या अनुवादित हैं।

इस प्रकार यह ग्रन्थ संकलित अधिक व मौलिक कम है। श्रीरामनाम माहात्म्य को विविध पर्वों, त्यौहारों, व्रतों तथा मासों के रूप में विविध प्रकरणों में विभाजित करने वाली अपूर्व कृति है।

CS$_{(C)}$—60 HUMOUR REFORMED IN THE PRAHASANAS OF TWENTIETH CENTURY

CHITRA SHUKLA, VALLABH VIDYANAGAR

The present study is based on fifty four published and unpublished Prahasanas. Unpublished Prahasanas were procured from Anup Sanskrit Library, Bikaner; Sarasvati Mahal Library, Tanjore; and Bhandarkar Oriental Research Institute, Pune.

The spirit and form of Prahasanas undergo changes according to the tastes of the spectators and the prevailing social conditions. Prahasanas from 4th to

12th century (Dāmaka, Bhagavadajjukiya, Mattavilāsa) are descent, artistic and reflective of good taste. Those from 13th to 17th century (e.g. Laṭakamelaka, Hāsyacūdāmaṇi) show a trend of indecent, obscene and coarse humour. This trend thickens in the Prahasanas of 18th and 19th century (e.g. Sahṛdayānanda, Kāleyakutūhala, Unmattakavikalaśa) which display downright obsenity. The Prahasanas of twentieth century (e.g. Saṃkaravivāha, Kauṇḍinya, Vimukti, Bhaṭṭasaṅkaṭa) react to this obscenity and indecency, in theme, form and expression. Prahasanas of all the ages depict laughter by satirizing contemporary society and provide a realistic picture of the life in these ages. Prahasanas upto 19th century strictly follow the tradition established by theory. The heroine must be a courtesan and the hero, a heretic or hypocratic mendicant. There may be one or two Acts. The humour is depicted by a presentation of impropriety, buffoonery, quakery, reversal of dress, hypocracy and indecent dialogues and jokes. These sources are changed in twentieth century Prahasanas. Orthodoxy, pedantry, greed, smuggling, bribery are satirized in twentieth century. The traditional courtesans and mendicants disappear and lawyers, physicians, smugglers, mothers-in-law, daughters-in-law, old widowers take their place. The restriction about the number of Acts is overthrown. Prahasanas like Śaṅkaravivāha, Buddhiprabhāva, extend upto four or five Acts, and show that Hāsyarasa is capable of being relished in more than one Acts.

The influence of Western stage and literature is also responsible for the change undergone by Prahasanas in twentieth century. Wit, parody and innocent comic situations, striking dialogues give rise to humour in these Prahasanas. Authors like Mahāliṅga śāstri, V. Raghavan, Shree Jīva Nyāyatīrtha and Gajendraśaṅkar Paṇḍyā have stripped the traditional Sanskrit Prahasana of its obscenity, coarseness and vulgarity and have imparted a dignity, decency and artistic shape to the twentieth century Prahasanas.

This study opens a direction for the editing of unpublished Prahasanas, translating them and appreciating them.

CS(C)—61 गौर-प्रेमोल्लास-काव्य — एक समीक्षा

गीतारानी शुक्ल, लखनऊ

कृष्णोपासक भक्तिसम्प्रदायों में 'चैतन्यमत' का उत्कृष्ट स्थान है। चैतन्य सम्प्रदाय की परम्परा भक्तिरस के माधुर्य पक्ष को परिपुष्ट करती है, जिसमें चैतन्यमहाप्रभु को श्रीकृष्ण के माधुर्य रूप का साक्षात् अवतार कहा जा सकता है। चैतन्यमत के अनुयायी विभिन्न आचार्यों ने उनके इस स्वरूप का अनेक प्रकार से विस्तारण किया है। इसी परम्परा में श्रीनन्दकिशोर गोस्वामी द्वारा रचित 'गौर-प्रेमोल्लास' एक उल्लेखनीय काव्य है।

'गौर-प्रेमोल्लास-काव्य' में षड्गोस्वामियों की भावभूमि के अनुरूप भक्तिपद्धति का प्रकाशन करते हुए आदि आचार्य की भावपूर्ण स्तुतियाँ समायोजित हैं। यह उल्लेखनीय है कि इस काव्य में माधुर्यभाव का परिपोष न करके, उसके प्रकाशक आचार्य की भावभूमि पर प्रकाश डाला गया है। स्पष्ट शब्दों में कहें, तो यह कहना आवश्यक है कि 'गौर-प्रेमोल्लास काव्य' चैतन्य द्वारा प्रकाशित प्रेमभक्ति को प्रकट करने वाले उनके आकर्षक व्यक्तित्व एवं ललितकलाओं पर विशेष दृष्टिनिक्षेप करता है। यह काव्य अपनी सहजता तथा भावपेशलता के कारण पाठक के हृदय पर स्थायी प्रभाव डालता है। भक्तिरस के परिपोषण एवम् अलङ्कारादि के सन्निवेश की सुकुमार पद्धति को देखते हुए इस काव्यकृति को उत्कृष्ट रचना स्वीकार करना पड़ेगा।

CS$_{(C)}$—62 कालिदास के नाट्य साहित्य में शकुन-अपशकुन

ताराकान्त शुक्ल, धनवाद

महाकवि कालिदास के नाट्य साहित्य में भी हमें पर्याप्त मात्रा में सांस्कृतिक भावों का दर्शन होता है। कालिदास को संस्कृत साहित्य में जो विशिष्ट स्थान प्राप्त है, उसका मुख्य कारण यह है कि वे समाज के कवि हैं। समाज में विद्यमान विभिन्न प्रकार के भावों तथा विचारों का प्रभाव उनके लेखन पर सहज रूप में पड़ा है। वे भी सामान्य वर्ग में प्राप्त होने वाले शकुन एवं अपशकुन को स्वीकार करते हुए दीख पड़ते हैं। यद्यपि उनके सभी काव्यों में इन भावों का दर्शन होता है, परन्तु उनके नाट्य साहित्य में ये भाव कुछ विशेष स्थान रखते हैं और उनका नाटकीय महत्त्व भी दृष्टिगोचर होता है। दृष्टान्त के रूप में हम पञ्चम अङ्ग की उस घटना को देख सकते हैं, जहाँ दुष्यन्त के यहाँ आने पर शकुन्तला की दाहिनी आंख फड़कने लगती है। इस अपशकुन का परिणाम हमें तुरत देखने को मिल जाता है और राजा दुष्यन्त उसे अपनी पत्नी के रूप में स्वीकार नहीं करता है। इन शकुनों अथवा अपशकुनों के द्वारा सामाजिकों को यह संकेत मिल जाता है कि आगे किस प्रकार की घटना घटने वाली है, और उस परिस्थिति का अनुभव करने के लिए वह अपने आपको सन्नद्ध कर लेता है।

CS$_{(C)}$—63 CONTRIBUTION OF BĀṆABHAṬṬA TO THE KNOWLEDGE OF INDIAN ECONOMIC & MEDICINAL FLORA WITH PARTICULAR REFERENCE TO "PĀṢAṆABHEDA(KA)" (Kad. Pur.)

R. S. SINGH & MISS MAYA TRIPATHI, VARANASI

Though the epithet PĀṢĀṆABHEDA(KA) as plant-name does not occur in the Vedic literature, the Aṣṭādhyāi, the Kautiliya Arthaśāstra, and also many of the Sanskrit lexicons, but it is a well recognised plant entity from the Saṃhitās and onwards till today in the Ayurvedic texts and tradition. The plant is attributed with *diuretic* and lithontriptic (अश्मरीघ्न) properties and much valued as such in therapy in Indian Medicine. But the botanical identity of the plant as originally meant in the ancient texts and tradition has become a controversial point and a number of *plant-species,* growing in different geographical regions

are being identified and used as "*pāṣāṇabheda*" based mainly on their diuretic properties. The basis of nomenclature and the suggestivity of etymology is explained to-day mainly looking to the diuretic and lithontriptic properites of the plant, but the original basis seems to have been related to the habit and nature of the plant in the habitat area. Bāṇabhaṭṭa's notice of Pāṣāṇabhedaka in his Kādambarī in the context of acchodasarovara, which is particular to him and not evinced elsewhere in the earlier Sanskrit literature, seems to be of realistic nature and of great value in establishing the identity of Pāṣāṇabheda.

This paper discusses the details and gives an assessment and appraisal of the same.

CS$_{(C)}$—64 विवेकचन्द्रोदय नाटिका क्यों ?

जयश्री सिंहा, मुझफ्फरपुर

प्रस्तुत निबंध में अष्टादश शती के शिवकवि द्वारा विरचित विवेकचन्द्रोदय का आकलन नाट्यविधा की दृष्टि से किया गया है। नाट्यकार ने अपने ग्रन्थ के सन्दर्भ में नाटकीय, नाट्य, नाटक तथा नाटिका—इन चारों का प्रयोग किया है। नाटकीय तथा नाट्य का प्रयोग तो सामान्य अर्थ में किया गया है। परन्तु नाटक और नाटिका इन दोनों का एकसाथ प्रयोग स्वीकार्य नहीं हो सकता।

निबन्ध में, विवेचन के क्रम में यह प्रतिपादित किया गया हैं कि विवेकचन्द्रोदय नाटिका है, न कि नाटक।

CS$_{(C)}$—65 THE MALATĪPURAMAHĀTMYA

C. S. SUNDARAM, MADRAS

Mālatīpuramāhātmya is a work in 68 chapters written in the *paurāṇika* style extolling the greatness of the kṣetra and Lord Śiva who is the presiding deity there. The present paper attempts to identity the place, to point out the significance of the name Mālatīpura to explain the modes of worship at the temple of the presiding deity and to recount briefly the famous *līlā*-s of Lord Śiva described in the work.

CS$_{(C)}$—66 डा रा. ना. दाण्डेकर अमृतधारा महोत्सवः

रा. ना. दाण्डेकराणां च गुरुबन्धुः सखा प्रियः।
धर्माचार्यश्च तुंगारः पठामि चरितं शुभम् ॥ १ ॥

वेलवलकरप्रियाश्छात्राः पाठकशास्त्रिणां शुभाः।
दाण्डेकरा रामचन्द्रा गुरुभक्ताश्च विश्रुताः ॥ २ ॥

झिमरश्च गुंटरश्च यास्पर्सश्च शुभङ्कराः।
दाण्डेकराणां हि गुरवस्त्रयो जर्मन पाण्डिताः॥ ३ ॥

विद्या वस्त्रं वपुश्चैव वाणी च विनयः सदा।
वकारैः पञ्चभिर्युक्ता रा. दाण्डेकरा भुवि॥ ४ ॥

अन्तर्बाह्या गौरवर्णाः सर्वशुद्धाजनप्रियाः।
खादीवस्त्रं धारयन्तो वन्द्या दाण्डेकरा बुधाः॥ ५ ॥

अध्यापने संस्कृतस्य तथा संशोधने रताः।
दाण्डेकरसमास्तेषां शिष्याः सन्ति महीतले॥ ६ ॥

उच्चस्वरयुतान् पाठान् दाण्डेकर गुरोः सदा।
श्रुत्वा शिष्याश्च सन्तुष्टाः कृतकृत्याश्च भूतले॥ ७ ॥

फर्ग्यूसने कृतं कार्यं शोभनं संस्कृतस्य च।
रा. ना. दांडेकरैः पूर्वं शिष्यादिच्छेत् पराजयम्॥ ८ ॥

प्राच्य विद्यापरिषदः प्राण भूताः शुभङ्कराः।
रा. ना. दाण्डेकरा वन्द्या मान्याः ज्ञानी च भूतले॥ ९ ॥

भाण्डारकर प्राच्यविद्यामन्दिरस्य शुभस्य च।
दाण्डेकराः कार्यवाहाः सर्वलोकप्रियाः सदा॥ १० ॥

CS(C)—67 A NEW PERSPECTIVE ON VYAṄGYAVYĀKHYĀ AND NATANKUSA

K. VIJAYAN, TRIVENDRUM

Introductory :

Saṁvaraṇadhvani and *Dhanañjayadhvani*, both of anonymous authorship, are broadly given the common title of *Vyaṅgyavyākhyā* by T. Ganapati Śāstrī on the authority of Śivarāma, a commentator of the dramas of Kulaśekhara Varman. Since these works are generally of the nature of expositions of *Tapatīsaṁvaraṇa* and *Subhadrādhanañjaya*, and because the term *dhvani* is used at the end of both the titles, *Vyaṅgyavyākhyā* appears to be a natural and convincing title. This title, used several times in his preface to *Tapatīsaṁvaraṇa* by Śāstrī became very popular and came to be accepted as authoritative in course of time.

The Problem :

The term '*dhvani*' in the titles of *Saṁvaraṇadhvani* and *Dhanañjayadhvani* is a bit confusing. From the titles one might normally expect that these works are written for the purpose of exposing the suggestive import of the original dramas.

The same is the case with the common title of *Vyaṅgyavyākhyā* also. The word *Vyaṅgya* means *dhvani*, and, in that sense, the commentary, *Vyaṅgyavyākhyā* should naturally concentrate on unfolding *Vyaṅgya* or the suggested sense throughout. But neither *Saṁvaraṇadhvani* nor *Dhanañjayadhvani* deals with this suggestive aspect. Hence scholars have gone to the extent of saying that in these works *dhvani* means only the sense conveyed by the use of figures of speech such as *śleṣa* or *Samāsokti*. Such a conclusion remains untenable since it does not conform to the very concept of *dhvani*.

An exploration of the meaning of *dhvani* in these works leads one to certain concrete findings.

(1) A close perusal of the contents of *Vyaṅgyavyākhyā*-s will enable one to say that they are not commentaries in the ordinary sense of the term, but they are written with the specific purpose of laying down the devices of staging *Tapatīsaṁvaraṇa* and *Subhadrādhanañjaya* in the native style known as Kūṭiyāṭṭam.

(2) The word '*dhvani*' is employed in *Saṁvaraṇadhvani* and *Dhanañjayadhvani* to mean the relevant portions of the text taken for exposition.

(3) While *Saṁvaraṇadhvani* and *Dhanañjayadhvani* represented the original dramas in the *Kūṭiyāṭṭam* form, the dramaturgical requirements were dictated by *Naṭāṅkuśa* of anonymous authorship and works of similar nature.

CS(C)—68 A SURVEY OF SANSKRIT WORKS ON THE GAME OF CHESS

SIDDHARTH YESHWANT WAKANKAR, BARODA

In this long paper, an attempt is made to prepare a bibliography of the Sanskrit works describing the game of Chess, known in Sanskrit as Caturaṅga (Four-handed Chess) and Buddhibala (Double-handed Chess).

There are in all twenty-five works both printed as well as in manuscript form. The earliest of the works seems to have been composed in the 16th century and the latest in the last century (1871 A.D.).

The fact that there are so many works in Sanskrit describing this game of international applause suggests beyond doubt the social orientation of Sanskrit literature, which, most unfortunately, has been rarely brought to the notice of the public at large. The scholars who tried to bring this literature to the notice of the general masses belonged to the States of Maharashtra and Bengal, the two States which were always leading in learning and diffusion of knowledge.

Islamic Studies

IS—1 HISTORICAL BACKGROUND OF CENTRES OF MUSLIM EDUCATION

AKHLAQ AHMAD, ALIGARH

Mosques have been in use as centres of education from the very beginning of Islamic history, though occasionally they served as meeting places for political purposes. Mosques being the centres of education had certain advantages, for example, separate buildings for schools were not required. Nobles donated generously to these mosques with the gradual increase in the number of students, mosques proved inadequate and separate buildings were required including residential quarters for staff and students.

The first institution for higher education was Bayt al Hikmat built by Caliph Al-Mamun in A.D. 830. But the first real university was Al-Azhar founded in Cairo (Egypt) during Fatimid period (952-975 A.D.).

In order to counteract the Shiite system of education at Al Azhar, Malik Shah established a Madrasah at Baghdad. In India the first Madrasah of real importance was Firuz shahi Madrasah. With the arrival of the British rule, Madrasah system received a set-back. In 1780, Muslims met the Governor General in Calcutta and requested him to establish a Madrasah for their community which resulted in the start of Calcutta Madrasah which included elaborate curriculum. The products of Calcutta Madrasah were absorbed in Government services. In 1857, English was also introduced in Madrasah. After the partition in 1947, the Madrasah suffered a set-back and was closed for sometime. However, it reopened in 1949 and regular teaching and examination was started.

IS—2 TURKISH CONTRIBUTION TO GEOGRAPHY WITH SPECIAL REFERENCE TO CARTOGRAPHY

N. AKMAL AYYUBI, ALIGATH

Islam gave a new civilization to the Turks who were always great admirers of the sciences. Last words of Sultan Osman to his son Orhan—"Be the supporter of the faith and the protector of the sciences"—were religiously observed. Turks also became faithful of those nations who had contributed in various fields of sciences and likes the Arabs they have distinguished themselves in the science of geography. Turks have a definite stage in the history of this branch of knowledge and their contents are amazingly vast. Their effects are also far-reaching but their contributions are not well-known to scholars as they should be.

Geography is that science which deals with the area differentiation of the earth's surface, as shown in the character, arrangement and interrelations over the world of such elements as climate, elevation, soil, vegetation, population, land use, industries, national and political entities, and of the unit areas formed by the complex of these individual elements. Turkish interest in geographical matters was no doubt partly due to the environments in which they were brought up. Turks were bound to have a knowledge of the fixed stars, the movements of the planets along with the other heavenly bodies and the changes of weather for the purposes of travel over the vast expanses of the mountains, plateaues and deserts, whether for purposes of war or peaceful migrations. They had to move, accompanied by their precious flocks and herds, from time to time in search of fresh and better pastures. It was also necessary for them to acquire the knowledge of plants and wild animals. Under these circumstances the science of geography came at an early stage as a subject of interest among the Turks. The institution of the holy pilgrimage (*Ḥajj*), the orientation of the mosques towards Makkah and the need for ascertaining the direction of the ka'beh at the time of prayer also gave religious impetus to the Muslim Turks for the study of geography including cartography. Wars and invasions, political and administrative requirements of expanding Turkish world as well as migrations from one place to another also helped in creating further interest in the science of geography which received a new impetus also.

The Uigur Turks of Central Asia who were advanced and enjoyed a very high level of culture and civilization had shown a great interest in geographical matters. It is said that an Uigur Turkish work deals with the movements of the stars in relations to the sun and another Uigur Turkish work describes the revolutions of the stars. But the earliest Turkish geographer, to the best of my knowledge, is Mahmud Kāshgharli. He is a well-known lexicographer but had drawn a map of the world—on linguistic basis. Giving prominence to the Turkish-speaking regions he had placed Kāshghar at the centre of the world with other regions receding to the periphery. It is an unusual and circular world map which was drawn by him for his masterpiece work entitled *Divānu* Lughat-it Turk. This book is a remarkable dictionary of the language of the Turks which not only gives an extensive Turkish vocabulary from the 11th century but illustrates the usage of words with quotations from many pieces of literature. All meanings of the Turkish words are given in Arabic; and the arrangement of words is in such a peculiar order that the finding of any particular word is difficult for any person not thoroughly familiar with the entire contents. His work, completed in 1073 A.D. is important not only from the point of view of Turkish language and literature, but from the point of view of the history of Turkish Culture as well. His map of the world is beautifully coloured and is reproduced in original by Besim Atalay in the second volume of the modern Turkish version of this dictionary. Nearly all the Turkish settlements, their neighbouring countries and peoples are prominently shown in the map. Thus a considerable portion of Central Asia as well as China and North Africa are indicated but little beyond the Volga in the West. This is perhaps due to this fact that it was drawn before the Turks began to move to their west. The *Divānu Lughat-it-Turk* also covers geographical descriptions of various places (cities, mountains, rivers, etc.).

The geographical literature produced in Turkish language by the West Asian Turks was in the beginning on cosmography in the style of *Kitabul aja'b* which describes the wonders of creation. Very famous among such type of Turkish works are the Dürr-i-meknūn as well as the *Ajā'bul Makhlugat* of Yaziji oghlu Ahmad-i-Bijan (d.1456) who was the brother of the well-known Ottoman poet of early period named Yaziji oghlu Mehemmed (d. 1453). This paper attempts to make an assessment by presenting a critical survey of the contributions of the Turks to the science of geography with special reference to cartography. The paper also highlights some of the Turkish works on geography and cartography which are not well-known to scholars as they should be and are preserved in various libraries of India, Turkey and other parts of the world.

IS—3 THE ASSAMESE ZIKIRS

BHABA PRASAD CHALIHA, GAUHATI

The Zikirs are Islamic devotional songs forming an important part of the oral literature in Assamese. Until the middle of the present century the Zikirs were not written down, but were handed down from generation to generation orally among the Assamese Muslims for the last four hundred years or more.

The term 'Zikir' (Zikr), of Arabic origin, generally means 'to chant the name of God repeatedly'. They embody the teachings of Islam, and are couched in the language and pattern of Assamese Vaiṣṇava poetry. The songs aim at the glorification of Allah or God, and at the inculcation of those human attributes and graces which bring peace to the soul and establish harmony between man and man. On account of their thematic appeal, simple language and sweet melody, the Zikirs are very popular even now among all sections of the Assamese people.

Hazarat Shah Milan or Ajan Faquir, belonging probably to the seventeenth century A.D., is considered to be the most prominent among the composers of the Assamese Zikirs. Munia Dewan, Bandar Faquir, Syed Murtaza, Sheikh Farid, Bethai Suwal, Golam Hussain, Haridas Kumar and Hussain Ali are some other composers of the Zikirs.

In the present paper, an attempt has been made to study the Assamese Zikirs from the historical, literary and relgious points of view and also to find out their place in the devotional literature of Assam.

IS—4 GHALIB AND ISLAM

R. H. FARUQUI, UDAIPUR

Mirza Asad Ullah Khan Ghalib is a doyen of Urdu as well as Persian literature. He wrote prose and poetry; and proved his genius in both the literary genres. Till today men of talents and experts in literature are inspired to devote themselves to the study of Ghalibiyat. In Urdu as well as Persian credibility cannot be established without this understanding and in term critical appreciation to his works. In short, our literary standards and artifice have not surpassed Ghalib as yet and we contain to the studies of Ghalib's writings.

Much has been written regarding both of the genres circumambient to his language, artifice, style philosophy, age, society etc. and he has been dexterously compared to many a literary giant of other languages. But little work has come to light regarding his association with Islamic value system in spite of the fact that every biographer and critic knew it so well that he was a Muslim by birth and by conviction. The liberal approach Ghalib had towards life was derived directly from Islam.

His was the age of true composite society where people acted inconscientiously like human beings and respected each other without any inhibitions.

It is a parodox that Ghalib studies religion throughout his life incessantly and without a break. He reflects over the concept of God with full Vedanta philosophy, which he had known through his intelligent studies of mysticism, and he consumes alcohol regularly also, forbidden in Islam by tradition and precepts.

As we study him we are led with the idea that the ecstasy in him is unparalleled and whatever he says never surpasses the limit of Islam. We are not here to discuss Islamic philosophy, if there is any propounded by the

Faqihs, we are concerned with the simple teachings of Islam (not rituals) whose only source remains till today the Holy Quran. Ghalib's poetry is the true translation of the Quaranic Ayahs and we are convinced that Ghalib had a definite influence of Islam over his thinking and writings. He sees the whole (nature) system within this frame work.

To sum up, most relevant Ghalib studies have become in the present context of society whose texture has time and again been torn off because of many socio-political reasons. This study of Ghalib with a Islamic stand-point leads us to having a balanced outlook towards life. It rekindles in us the belief of man's existence that the concept of all virtues revolves around man.

IS—5 ABDUR RAHMAN AZZAM AND THE IDEA OF PAN-ARABISM

E. B. HASAN, ALIGARH

Gamal Ahd al-Nassre, was one of the architects of Arab Nationalism and the Egyptian scholars envisaged new dimensions to the "Arabism" and oriented their countryman to supra-Egyptian Arab identity under the monarchy, before 1952.

Abdur Rahman Azzam Pasha (1891-1971), delimitated the contemporary Pan Arab nation clearly enough in terms of territoriality (a geographical region or homeland) and language. But his sense that the Arabs had to save all humanity from a (West-originated) materialism and power politics was nearer to Islam's universal mission than to insular self-contained western nationalities. The real idea expanded Pan-Islamic block beyond the Pan-Arab sphere would moreover be a natural defensive response to the predatory west (Capitalist and Communist) as Azzam depicted it. Azzam's Islamic emotion gloried in defying the territorial and linguistic borders. He had more sympathisers than was usual among Egyptian Arab Islamists.

IS—6 ORIGINS OF HADITH LITERATURE

M. SALIM KIDWAI, ALIGARH

Quran was revealed to the Prophet Mohammad (Peace be on him) for the guidance of human beings. Since it is a collection of laws and regulations and a code of conduct, and the people of the world have to solve their religious, social and constitutional problems throughout it, therefore, God has defined in it all the situations which may arise in future. Since all these things could not be dealt with in detail in such a revealed book it was the duty of the Prophet to clarify all such verses so that the people may understand them. Such sayings of the prophet are called Hadith (Traditions).

Hadith literally means conversation, but when the word is used by the Muslims it only means the sayings and the doings of the prophet. People started compiling them during the life-time of the prophet. Prophet Mohammad, with his duties of a religious leader was also a ruler of a great domain and the builder of the world's most important nation. On the one hand he brought up the Muslims to a greatest religious community and on the other hand he poured into their toes the wealth and kingdoms of different parts of the world. He was a great warrior, undisputed commander, and a very well versed politician. All the aspects of his life are equally important. His traditions are the explanations of the Quran, details of its points, elaborations of its laws and a very important and reliable source of the history of that period. If this important treasure of Hadith would have not come to us we would have been ignorant of the history of early Islam and its mission to the world, and thus would have certainly missed some fundamental sources.

IS—7 A CRITICAL STUDY OF THE POEM TAḤRĪḌU AHLIL ĪMAN' ALA JIHADI 'ABDATI ṢULBAN

K. M. MOHAMED, KERALA

Al Shaykh' Aḥmad Zayn al-Dīn ibn Muḥammad al-Ghazzāli al-M'bari of Ponnani (928 A.H./1521 A.D.) was a renowned Arabic scholar of Kerala. He was the founder of the Great Mosque of Ponnani which was then the seat of higher learning for Arabic and Islamic studies. He has twenty works to his credit.

His unpublished poem : TAḤRĪḌU AHLIL' ĪMAN 'ALĀ JIHADI'ABDATĪ ṢULBĀN illustrates the role played by the Muslim Scholars of those days in organising the local Muslims against the intruding Portuguese.

The poem points out that Muslim Scholars considered it as their religious duty to safeguard their mother-land from foreign aggressors. Further the meaning, necessity and importance of Jihad have been succinctly outlined in the poem. The poem focussed on the fact that Muslims as a community were first in taking arms to protect their mother-land from foreigners.

Arabic and Persian

P—1 SIRHIND AS CENTRE OF THE DEVELOPMENT OF PERSIAN LITERATURE

IDRIS AHMAD, DELHI

Punjab, the land of five rivers has always been the pioneer Indian region to receive outside influence. It has witnessed the pageantry of various civilizations and the influence of different ideologies in the wake of subsequent invasions swooping over its rich plains.

It cannot be said exactly, when Persian language came to Punjab, but it may be assumed that Persian entered Punjab before Islamic Era. Earliest traces of Persian literature in Punjab may be found as early as the beginning of 5th century A.H./11th century A.D. Various dynasties who ruled over Punjab contributed richly in the development of Persian literature in the Punjab. Many Iranians and Turks migrated here and Lahore, Multan and Sirhind became literary centres in the North.

A number of Mughal nobles, whose duties kept them at Delhi, had their residences in Lahore and other cities of Punjab. Jehangir and Nurjehan loved Punjab. Incidentally they lie buried in Lahore.

The Persian poets of the Punjab are deeply enamoured of the beauty of their home-land.

Multan was equally important from the literary point of view. Prince Sultan Mohammed Khan Shaeed who was very dear to his father Sultan Ghayasuddin Balban, was famous for his patronage of literary figures and intellectuals.

Sirhind was founded during the reign of Firoze Shah Tughlaq at the behest of Syed Jalaluddin Bukhari; Firoze Shah in A.H. 762/1361 A.D. made it the centre of a new district formed by dividing Samana. Sirhind continued to be the stronghold of the Delhi empire. Abul Fadl in Ain Akbari tells us that Sirhind is a 'Sarkar' of Delhi having 31 Mahals and parganas under it.

Lahore, Multan and Sirhind were among the centres of literary activities. Sirhind thus served as a meeting place of diverse cultures which is reflected in the literature produced here. The history of Persian literature produced in Sirhind has largely been forgotten.

Among poets from Sirhind we have Nasir Ali, Rasekh, Sarkhush, Ijad and many others.

The famous historians Yahya Sirhindi author of Tarikh Mubarak Shahi; Ilahadad Faizi, Haji Ibrahim and Wali Sirhindi belonged to Sirhind.

Shaikh Ahmad Sirhindi popularly known as Mujaddid Alf Thani left a valuable stock of literature in the form of his epistles and other works on mysticism.

AP—2 THE PRE-ISLAMIC ARAB MENTALITY—A REASSESSMENT

ABDUL ALI, BHOPAL

The Arabian peninsula has been the cradle of the semitic race. It is said to have unused those peoples who later migrated into the Fertile Crescent and subsequently became the Babylonians, the Assyrians, the Phoenicians and the Hebrews. But it is unfortunate that of all the ancient peoples the pre-Islamic Arabs seem to have been the most grossly misrepresented by both Orientalists and Arab scholars.

It is true that the pre-Islamic Arabs were a very haughty people. They were full of vanity. They prided themselves on raiding and plundering their enemy tribes. To them blood called for blood. Their inter-tribal hostilities known as *Ayyam-ul-Arabs* generally arose from disputes over cattle, pasture lands or springs. In some cases they lasted for a very long time. For example, the Basus War between the *banu-Bakr* and the *banu-Taghlib* lasted for forty years.

They also paid boundless and unconditional loyalty to their tribe under all circumstances.

Besides, they worshipped idols, drank wine, committed fornication and practised immorality of various sorts. Some tribes even buried their daughters alive in order to escape the responsibility of bringing them up.

There is no denying the fact that all these vices were rampant in the pre-Islamic Arabs. This has been adequately described by both Orientalists and Arab historians. But that is only one side of the coin. Like all other peoples of the world the ancient Arabs also had some virtues and good qualities which, unfortunately, have not been given their due importance by historians.

An attempt has been made in this paper to give a balanced picture of the pre-Islamic Arab heritage and mentality.

AP—3 SHAYKH JAMAL AL DIN JAMMAN CHISHTI—A SUFI POET OF AHMADABAD

M. G. QURESHI, AHMEDABAD

Shaykh Jamman a mystic and a pantheist poet who died in 941 AH at Ahmedabad belonged to the Chishtiya fraternity. Descendant of KHWAJA NASKAMAL AL DIN DELHI, his grand-father settled at Patan, North Gujarat, he was the first ever of his fraternity to settle in Ahmedabad. Since his successors, numerous and illustrious, have immortalised the family through their achievements.

His diwan is so far not published. It includes ghazals, MUSAMMAT, MUSTAZAD, and chronograms. His verses are quoted here and there to suit the occasion in certain manuscripts not easily accessible. The fact that the manuscript of his DIWAN availed of at present is not alphabetically arranged indicates that it has escaped the attention of the scholars probably due to its inaccessibility.

He was greatly influenced by MAGRIBI (d. 809 AH/1407 A.D.) according to the author of MUKHBIR AL AWLIYA.

Pali and Buddhism

PB—1 STUDIES IN SOME ASPECTS OF THE CITTAVIŚUDDHI-PRAKARAṆA OF ĀRYADEVA

HERAMBA CHATTERJEE, CALCUTTA

It has been a tendency with the Buddhist writers to get their original names to pass into oblivion and to ascribe their own works to a person of repute. This accounts for the fact that to Nāgārjuna and Āryadeva several books, a very good number of them, have been attributed. The *Cittaviśuddhi-prakaraṇa* is one such text which passes on as the work of Āryadeva who himself is celebrated as a *Mādhyamika* writer. The text, under consideration was published in the *Viśvabhārati Studies* No. 8, in 1949, critically edited by Prabhubhai Bhikhabhai Patel. Without going into the problems relating to the authorship of the text, it will be the attempt in this paper to show that there is hardly any uniformity of thought in the text containing 134 verses in the Anuṣṭup metre. Yet by its discussion centering different topics the text by itself may deserve to be studied.

PB—2 HAJO : A PLACE CONNECTED WITH THE LIFE AND TEACHINGS OF THE BUDDHA

PRABIN CHANDRA DAS, GUWAHATI

Some thirty-two kilometers to the north-west of Guwahati across the river Brahmaputra in the State of Assam is a place named Hajo. It is one of the most interesting places in Assam where one may find shrines and temples dedicated to Viṣṇu, Śiva, Durgā, the Buddha and a Muslim saint. Curiously, Hajo has been considered as a most holy spot connected with the life of the Buddha, particularly by the Buddhist world belonging to the Tibetan school of Buddhism. Tradition, prevalent in Tibet, goes that the Buddha delivered from the pain under a pair of sal-trees in the present Kamrup district of Assam. The Lamas and some scholars have identified this place with Hajo and to them the place comes next to the great temple of Buddha Gaya.

The temple of Hayagriva-Mādhava is an important centre of worship of the Buddhists which, they believe, is intimately connected with the life of the Great Sage. To them the main idol of worship in the temple, called Mādhava by the Hindu devotees, was originally an image of the Buddha. There is also a belief prevalent among a section of the temple people as well as the Buddhist people that the relics of the Buddha have been preserved somewhere in the temple.

In this paper our endeavour will be to establish the historicity of Hajo as a centre of Buddhism. We will also essay to trace some hidden facts of Buddhism connected with the temple of Hayagriva-Mādhava in its architecture, iconography and mode of worship.

PB—3 लोकव्यवस्था

करुणाशंकर दुबे, वाराणसी

भारतीय चिन्तन के आदि स्रोत वैदिक परम्परा में आत्मा से विशिष्ट पञ्चमहाभूतात्मक काय को सत्त्व के नाम से अभिव्यक्त किया है। स्थविर वाद में रूप, वेदना, संज्ञा, संस्कार तथा विज्ञान के समूह को व्यावहारिक रूप में सत्त्व कहते हैं। स्थविरवादी सत्त्वावास के रूप में चार भूमियों वा लोगों को मान्यता प्रदान करते हैं। वे हैं: अपाय भूमि, कामसुगति भूमि, रूप भूमि और अरूप भूमि। यहाँ अपाय भूमि और कामसुगति भूमि को कामावचर भूमि कहते हैं। इस प्रकार तीन लोक हैं—कामावचर, रूपावचर और अरूपावचर।

कामावचर लोक के ग्यारह भेद हैं, रूपावचर के सोलह और अरूपावचर के चार लोक हैं।

अरूपावचर बौद्ध दर्शन का एक प्राविधिक शब्द है। इसका अर्थ चित्त एवं लोक दोनों अर्थों में होता है। इस लोक में अरूपी देवता रहते हैं। ये लोक ब्रह्मलोक की संज्ञा से ही अभिहित हैं। इस प्रकार स्थविरवादी परम्परा के अनुसार इकतीस लोकों को प्रस्तुत किया गया है। जो क्रमशः नीचे से ऊपर की ओर अवस्थित हैं।

भगवान् बुद्ध ने सम्यक् सम्बोधि के अनन्तर समाज के समक्ष इन इकतीस लोकों की व्यवस्था की झाँकी प्रस्तुत की है। सभी लोक कर्म सिद्धान्त पर आधारित हैं।

PB—4 सौत्रान्तिक : होनयान और महायान के मध्य में एक कड़ी

प्रद्युम्न दुबे, वाराणसी

बौद्ध दर्शन अध्ययन की दृष्टि से प्रमुखतः चार प्रस्थानों में विभक्त हैं—वैभाषिक, सौत्रान्तिक, योगाचार और माध्यमिक। इनमें प्रथम दो गणना हीनयान और उत्तरवर्ती दो की गणना महायान में

की जाती है, परन्तु इनमें सौत्रान्तिक निकाय को हीनयान और महायान के बीच कड़ी के रूप में माना जाता है।

चूंकि सौत्रान्तिकों के कुछ ऐसे सिद्धान्त हैं, जिनसे महायान के सिद्धान्त विकसित प्रतीत होते हैं, अतः इन्हें दोनों (हीनयान और महायान) के मध्य में कड़ी या सेतु की संज्ञा दी जाती है। इनके संक्रान्तिवाद का प्रभाव विज्ञानवादियों के आलयविज्ञान पर पड़ा है। 'पदार्थों का सत्ता-ज्ञान प्रत्यक्ष द्वारा संभव नहीं है (प्रकारान्तर से अनुमान-जन्य)', सौत्रान्तिकों के इस सिद्धान्त के विकास के रूप में "विज्ञान" या "विज्ञप्तिमात्रता" को माना जा सकता है। इसी विकास-क्रम में माध्यमिकों का शून्य है। सौत्रान्तिकों के स्वसंवेदन या स्वसंवित्ति के सिद्धान्त को विज्ञानवादियों ने भी स्वीकार किया है। सौत्रान्तिक सचित्तक निरोधसमापत्ति को स्वीकार करते हैं, और विज्ञानवादी निरोधसमापत्ति में आलयविज्ञान की सत्ता को मानते हैं। सौत्रान्तिकों ने विज्ञान के अस्तित्व को सदैव स्वीकार किया है, यद्यपि इसमें इन्द्रिय, विषय, विज्ञान—इस त्रिक-संनिपात की सत्ता को माना है, परन्तु विज्ञानवादियों ने केवल विज्ञान को ही माना है। सौत्रान्तिक क्षणिकत्व के सिद्धान्त को अन्तिम कोटि, जो लगभग शून्य के समान है, तक के ले जाते हैं और वे कहते हैं कि किसी भी वस्तु की वास्तव में स्थिति होती ही नहीं क्योंकि वस्तुओं का विनाश तुरन्त ही होता है। इसी सिद्धान्त के विकास-स्वरूप शून्यवाद का सिद्धान्त जान पड़ता है। इसी प्रकार अनेक महायानी सिद्धांतों को देखने से प्रतीत होता है कि वे सौत्रान्तिक सिद्धान्तों के विकास-स्वरूप हैं। प्रस्तुत निबंध में इसी तथ्य का विस्तार-मात्र है।

PB—5 महाकवि अश्वघोषकृत महाकाव्यों में प्रतिपादित निर्वाण

वीणा गौड, दिल्ली

स्थिरवादी बौद्ध-परम्परा में प्रतिपादित निर्वाण के दो पक्ष हैं: 'सोपाधिशेष निर्वाण' एवं 'निरुपाधिशेष निर्वाण'। 'निर्वाण' को अमृतपद कहा गया है। यह अमृत रूपी निर्वाण राग, द्वेष एवं मोह के क्षय से प्राप्त होता है, इसी को सोपाधि शेष निर्वाण कहते हैं। संक्षेपतः 'सोपाधिशेष' शब्द का अर्थ जीवन की उन अवस्थाओं से है जिनमें शरीर धारण करते हुए भी काम-क्रोध-लोभ-मोह इत्यादि विभिन्न राग वासनाओं से निर्वाण प्राप्त पुरुष उनमें लिप्त रहता है। 'सोपाधिशेष निर्वाण' की प्राप्ति के लिए साधक को लोभ-मोह-ईर्ष्या-मान-दृष्टि-विचिकित्सा इत्यादि दस क्लेशों का अत्यान्तिक विनाश करना पड़ता है। इसकी प्राप्ति के चार सोपान हैं—स्रोतापत्ति, सकृदागामि, अनागामि एवं अर्हत। बौद्धेतर शास्त्रों में जीवनमुक्त की जो धारणायें उल्लखित हैं उन्हीं अवस्थाओं से इस निर्वाण का सम्बन्ध है। जबकि 'निरुपाधिशेष निर्वाण' में शरीर समाप्त हो जाता है एवं योगी निष्क्रिय होता हुआ काम-छन्द-व्यापाद के बन्धनों को तोड़कर मुक्त हो जाता है, और अर्हत की पूर्ण अवस्था को प्राप्त कर सर्वथा मुक्त होते हुए संसार का त्याग कर देता है।

महाकवि 'अश्वघोष' ने इन दोनों अवस्थाओं पर विचार करते हुए अपनी स्वतंत्र अभिव्यक्तियां प्रस्तुत की हैं जिनके स्वरूपों का सामान्य अध्ययन, उपर्युक्त शीर्षक के माध्यम से अभिव्यक्त करना मेरा उद्देश्य है। प्रस्तुत अध्ययन में महाकवि 'अश्वघोष' द्वारा सैद्धान्तिक दृष्टि से निर्वाण के किन किन स्वरूपों को प्रस्तुत किया गया है, इसका अन्वेषण करना ही मेरा विषय है।

PB—6 पालि भाषा का काव्य-साहित्य

कोमलचन्द्र जैन, वारासणी

पालि के काव्य-ग्रन्थों से यहां वे ग्रन्थ अभिप्रेत हैं जिनको पढ़ने या सुनने से लोगों को रसानुभूति हो तथा जिनकी भाषा को गुणों एवं अलकारों से सजाया-संवारा गया हो। इसमें सन्देह नहीं है कि पालि भाषा में ऐसे काव्य-ग्रन्थों का साहित्य उतना समृद्ध नहीं हैं जितना संस्कृत या प्राकृत का, किन्तु साथ में यह भी सच है कि पालि में इस प्रकार के काव्य-ग्रन्थ भी हैं जिन्हें पढ़कर काव्य का आनन्द प्राप्त किया जा सकता है। यहां यह बता देना आवश्यक है कि पालि भाषा का प्रयोग केवल स्थविरवादियों ने ही किया है। अतः पालि भाषा में जो कुछ भी है वह किसी स्थविरवादी द्वारा ही कहा गया है। दूसरे शब्दों में पालि भाषा स्थविरवाद का प्रतिनिधित्व करती है । इसलिए यह स्वाभाविक ही है कि एक ओर पालि में काव्य-प्रतिभा को प्रोत्साहन नहीं मिला तो दूसरी ओर पालि में लिखे गये काव्य-ग्रन्थ आज तक उपेक्षा के विषय बने हुए हैं।

इन काव्य-ग्रन्थों का लेखन स्थविरवाद के वैराग्यपरक वातावरण में रहने वाले बौद्ध भिक्षुओं ने बुद्धवचनों एवं उनकी अट्ठकथाओं को सुरक्षित बनाने का कार्य सम्पन्न हो जाने के बाद लंका एवं बर्मा के विहार में रहकर किया था। इन्होंने अपने काव्य-ग्रन्थों का आधार बुद्ध धर्म एवं संघ को ही बनाया। संस्कृतज्ञ होने के नाते इन भिक्षुओं ने संस्कृत के काव्य-ग्रन्थों का भरपूर उपयोग किया। यही कारण है कि भाषा, भाव एवं शैली की दृष्टि से पालि के भिन्न-भिन्न काव्य-ग्रन्थों पर संस्कृत के भिन्न-भिन्न काव्य-ग्रन्थों का स्पष्ट प्रभाव दृष्टिगोचर होता है। उदाहरण स्वरूप महाबोधिवंस पर कादम्बरी का, जिनालंकार पर शिशुपालवध का प्रभाव स्पष्ट दिखाई देता है।

इन कवियों की भाषा, भाव एवं शैली में न केवल कृत्रिमता की छाया पड़ी अपितु सिद्धान्तों की दृष्टि से भी ये स्थविरवादी परम्परा से कुछ अलग-थलग से हो गये।

फिर भी पालि के अध्येताओं का यह परम कर्त्तव्य है कि इन काव्य-ग्रन्थों के प्रति व्याप्त उदासीनता को हटायें तथा इनके प्रचार-प्रसार से पालि भाषा के विकास को एक नयी दिशा दें।

PB—7 जैन एवं बौद्ध दर्शन के कुछ पारिभाषिक शब्दों का तुलनात्मक अध्ययन

विजयकुमार जैन, वाराणसी

भारतीय संस्कृति के विकास में श्रमण संस्कृति का महत्त्वपूर्ण योगदान रहा है। श्रमण संस्कृति की आज दो धाराएँ—बौद्ध एवं जैन अक्षुण्ण रूप से प्रवहमान है। बौद्ध एवं जैन धर्म की समानता के विभिन्न पक्षों पर भी विद्वान् एकमत हैं।

बौद्ध एवं जैन साहित्य—दोनों में लोकभाषा को महत्त्व दिया गया। उद्देश्य की समानता एवं लोकभाषा की प्राथमिकता के कारण दोनों धर्मों में प्रयुक्त कई पारिभाषिक शब्दों में साम्य है। दोनों धर्मों ने निजी पारिभाषिक शब्दावलि का प्रयोग किया है। दोनों के धर्म एवं दर्शन में बहुत से ऐसे शब्द

हैं जो समान रूप से समान अर्थ में प्रयुक्त हैं। जैसे, अर्हन्त तीर्थङ्कर, जिन, निर्वाण, मोक्ष, देशना, संघ, उपासक, सम्यक् दृष्टि, मिथ्या दृष्टि, आस्रव, संवर आदि। इसी प्रकार बहुत से ऐसे भी शब्द हैं जो समान होते हुए भी दोनों परम्पराओं में भिन्न अर्थ रखते हैं, जैसे—श्रावक आदि। कुछ भिन्न-भिन्न शब्द समानार्थक हैं। जैसे क्षुल्लक, श्रामणेर आदि। प्रस्तुत निबन्ध में इन सब शब्दों का विस्तृत तुलनात्मक अध्ययन किया गया है।

PB—8 बौद्ध तथा जयन्त का प्रमाण-स्वरूप

महेश झा, भागलपुर

प्रमा के करण को प्रमाण कहते हैं, यह बात सभी दार्शनिक सम्प्रदायों को मान्य है, किन्तु मतभेद इस बात को लेकर है कि यथार्थ ज्ञान का करण ज्ञान होता है अथवा सन्निकर्षादि। यद्यपि कणाद ने 'निर्दोष ज्ञान' को विद्या या प्रमाण कहकर सर्वप्रथम उसका एक सामान्य लक्षण दिया, किन्तु प्रमाण-विद्या का मूल शास्त्र न्याय ही है। भारतीय न्याय के विकास के द्वितीय काल में जब बौद्धों के साथ नैयायिकों का शास्त्रार्थ हुआ और प्रमाण विद्या अपने वास्तविक रूप में विकसित होकर सामने आयी, तो बौद्धों की भांति न्याय में भी प्रमाण लक्षण के विषय में नयी बातें प्रतिपादित की गयी। यद्यपि जयन्त के पूर्व वात्स्यायन में भी ज्ञान को प्रमाण कहा है, किन्तु जयन्त भट्ट प्रमाण को बोध एवम् अबोध दोनों स्वभाव वाला मानते हैं। बौद्धों की 'प्रत्यय सामग्री' की समकक्षता वाला प्रमाण लक्षण न्याय में जयन्त भट्ट ने ही प्रदान किया, क्योंकि वे प्रमाण को—"अव्यभिचारिणीमसंदिग्धामर्थोपलब्धिं विदवती बोधाबोधस्वभावा सामग्री प्रमाणं" कहते हैं।

प्रस्तुत शोधनिबन्ध के द्वारा जयन्त से पूर्ववर्ती नैयायिकों के प्रमाण स्वरूप पर प्रकाश डालते हुए बौद्ध की "प्रत्यय सामग्री" के साथ "बोधाबोधस्वभावासामग्री" का तुलनात्मक अध्ययन प्रस्तुत करने का प्रयास किया गया है।

PB—9 त्रिपिटक में वर्णित उपासक विनय

बालचन्द्र खांडेकर, नागपुर

बौद्ध धम्म में भिक्खु और उपासक ऐसे दो वर्ग हैं। जिस प्रकार भिक्खु का महत्त्व है, उसी प्रकार उपासक का भी महत्त्व है। उपासकों बिना कोई भी धर्म प्रगति कर नहीं सकता, बौद्ध धम्म में जो प्रगति हुयी, उस प्रगति में उपासक का महत्त्वपूर्ण योगदान है। त्रिपिटक के अध्ययन से उपासक का स्थान और महत्त्व दृष्टिगोचर होता है। भ. बुद्ध ने भिक्खु का ही विनय संबंधी विचार किया ऐसा नहीं, उन्होंने तो उपासक के विनय के संदर्भ में भी विचार किया है।

(*i*) उपासकत्व धारण करना

जैसा भिक्खु बुद्ध, धम्म और संघ को शरण जा के भिक्षु बनता है, उसी प्रकार बुद्ध, धम्म और संघ को शरण जा के उपासक बनता है। सर्वप्रथम तपस्सु और भल्लिक द्विवचन के प्रथम उपासक

बने, उसके बाद वाराणसी के यशपुत्त के माँ-बाप बुद्ध, घम्म और संघ को शरणं जा के तीन वचन के प्रथम उपासक हुये हैं।

(*ii*) उपासक के कर्तव्यं

उपासक को पंचशील का पालन करना पड़ता है। उसको नित्यशील कहते हैं।

(*iii*) अष्टांग उपोसथ करना

(*iv*) मैत्री भावना रखना

(*v*) मित्र और अमित्र

(*vi*) उपासना

(*vii*) विशुद्ध आचरण

(*viii*) अवनती

(*ix*) मंगल।

PB—10 TEXTILES IN THE VINAYA PIṬAKA

GAURI PURUSHOTTAM LAD, PUNE

The Vinaya Piṭaka is the first of a series of three collections of the Pāli Canon, and deals with rules and regulations governing the day-to-day life of the monks and nuns of the Buddhist order. There are thus very many interesting though scattered references to fabrics and fibres of different types, to the clothing and garments of the monks and nuns.

The present article proposes to deal with Vinaya material on textiles and garments as exhaustively as possible. The approach is not merely descriptive but chronological and historical as well. Some of the Vinaya references, therefore, are held out for scrutiny in the light of historical facts and archaeological data, sculptured parallels and literary concordances before assigning them to their correct chronological contexts.

An analysis of the Vinaya material indicates its great antiquity. The pattern that emerges — of cotton for daily wear, *kambalas* for winter and a fine linen (*khoma*) for the upper classes and for ceremonial occasions — goes back to the later Vedic period. There are, however, some interesting references to exotic fabrics which, as a rule, were prohibited to the monks. The prohibitions were often triggered off by the rebellious behaviour of a wayward group of monks and nuns known as Chabbagiyas, 'the Group of Six', who tried to emulate the fashions current from time to time. They attempted to regularise the use of sleeved coats (*kañcukas*) and garments with ornamental borders, as also of silk and silk-mixed clothes. These dresses and fabrics, as the historical and sculptural evidence shows, became fashionable around the 1st-2nd centuries B.C. onwards. Though the Buddha is often brought in into these episodes to lend a voice of authority to the prohibitions, these breaches against the rules seem to have taken place centuries after his demise. The Chabbagiyas, whether a real of a fictitious group, were used as a clever devise by the editors of the Vinaya to lump all the breaches of rules together and issue prohibitions against them. These episodes unfold the stoic struggle of the Buddhist *Sangha* to maintain its discipline and integrity through centuries of political change and social upheaval.

PB—11 SEMANTICS IN PALI

MADHUSUDAN MALLIK, SANTINIKETAN

Semantics or the science of the changes of the meanings of words is of recent origin in linguistics. In the days of yore people, were engaged in the study of the formal aspects (phonology, morphology etc.) of language. With the lapse of time it was realised that meanings have no less importance than formal categories.

In this present article I shall try to compile a few Pāli words scattered in ancient Pāli literature and strive to put them under certain rules without aiming at a detailed treatment. My attempt will therefore be sketchy and without a model.

As a middle Indo-Aryan idiom Pāli has retained almost unchanged the meanings of Old Indo-Aryan words. In some special cases Pāli has changed them altogether.

It is a well-known fact that meanings of words are generalised, specialised, transferred, elevated and degenerated. Figures of speech sometimes add to the development of new meanings. There are also other devices by which changes of meanings of words are effected.

Semantic treatment of Pāli words as under :

(*i*) Generalisation of Meanings, (*ii*) Specialisation, (*iii*) Transference, (*iv*) Elevation, (*v*) Degeneration, (*vi*) Figures of Speech, (*vii*) Sanskrit (Vedic) and Pāli, (*viii*) Words in compounds, (*ix*) Prefixes.

PB—12 हिन्दी साहित्य में बौद्ध शून्यवाद

वसुन्धरा मिश्रा, वाराणसी

प्राचीन काल से ही बौद्ध धर्म में शून्यता की धारणा थी। हीनयानी सम्प्रदाय में शून्यता को सीमित अर्थ में ग्रहण किया है। इसमें स्कन्धों के अतिरिक्त आत्मा अथवा जीव की कल्पना नहीं की

गई है। यही तद्गत शून्यता है। महायान (प्रज्ञापारमिता सूत्र) में शून्यता अथवा नैरात्म्य की भावना का विकास है। इसमें जीव तथा आत्मा के साथसाथ समस्त पदार्थों का भी लोप माना गया और इसे धर्म-नैरात्म्य कहा गया। इसमें अभावात्मक शून्यता का विराट रूप उपस्थित है।

सिद्धों के समस्त तत्त्व ज्ञान की भित्ति विज्ञानवाद की शून्य कल्पना थी जिसमें शून्य को तथता-रूप माना गया था। बौद्ध सिद्धों ने अपनी प्रज्ञोपाय प्रणाली में इसी शून्य को नैरात्मा बालिका प्रज्ञा या महामुद्रा रूप में ग्रहण किया और महासुख चक्र में शून्यता की स्थिति मानी।

नाथ सम्प्रदाय में भी शून्य को परमतत्त्व के रूप में स्वीकृत किया, उसकी व्याख्या में संशोधन अवश्य किया। संत-परम्परा में भी हमें शून्य का विकास परमतत्त्व, ब्रह्मरंध्र, सहस्रार चक्र तथा परम लोक के रूप में मिलता है। कवीर पंथ के सांप्रदायिक ग्रंथों में इस परम लोक या परम नगर के रूप में शून्य की कल्पना का विकास हुआ। निरंजन वोध में निरंजन देवता का वास शून्य में माना गया और यह सहज-शून्य ७ द्वीप, ९ खण्ड, ७ पाताल और २१ ब्रह्माण्डों से भी परे माना गया है। सन्त साहित्य में शून्यों की कल्पना हठयोग पद्धति से भी ग्रहण की गई है। रैदास ने शून्य चेतना द्वारा मन के शोधन का उपदेश दिया था। संत कहीं-कहीं शून्य को सहज विशेषण से भी जोड़ देते हैं। शून्य का प्रभाव आधुनिक हिन्दी साहित्य में भी कहीं-कहीं देखने को मिलता है।

इस प्रकार हम देखते हैं कि भगवान् वुद्ध के समय से आज तक शून्य का सिद्धान्त प्रचलित है। उसकी मान्यताएं बदलती रही हैं जिसका संक्षेप में वर्णन किया गया है।

PB—13 THE CONCEPT OF DHAMMA IN DHAMMAPADA

HEMALATA N. MORE, PUNE

Normally the concept 'Dhamma' has been interpreted as religion, virtue, law, discipline etc. But having done the detailed study of the Philosophy of the Dhammapada one comes to know that the concept of Dhamma has not been used in the limited sense of morality or moral code of conduct. The morality as such is relative. It goes on changing according to situation and time. On the contrary the Dhammas described in the Dhammapada are eternal (सनातन) because they are consistent with human nature.

Though these Dhammas have got moral aspect, they are also put forth as the remedy for the 'Dukkha', the basic problem in human life.

Man suffers from 'Dukkha' due to his 'Tṛṣṇā'. This Triṣṇā is not his nature, but is an unnatural growth of his basic tendencies of his basic needs because of his Ajñāna. Man suffers because of going away from his nature. Therefore in order to get rid of Dukkha, he must remove all unnatural things in his life.

Since these Dhammas have to be observed in day-to-day life, they are formulated by considering man's individual as well as social life.

Though Dhammas are to be followed in the practice, they are not supposed to be followed due to any force or fear, because the concept of Dhamma itself has come out of Prajñā, śīla and Samādhi.

PB—14 प्रतीत्यसमुत्पाद : मध्यमकदृष्टि

झलछेन नमडोल, वाराणसी

प्रतीत्यसमुत्पाद की विशेषता

हितकारी भगवान् बुद्ध ने जगत् के कल्याण के लिए अनेकानेक देशनायें दी हैं, पर उन समस्त वचनों के सार एवं शासन के मूल-तत्व गम्भीर शून्यता को सुस्पष्ट एवं निश्चित कराने का अद्वितीय कारण प्रतीत्यसमुत्पाद का नय ही है।

प्रतीत्यसमुत्पाद के पूर्वपद "प्रतीत्य" के द्वारा शाश्वत अन्त तथा उत्तरपद "समुत्पाद" द्वारा उच्छेदान्त का निरास हो जाता है।

भगवान् बुद्ध द्वारा उपदिष्ट नेयार्थ तथा नीतार्थ सूत्रों एवं तन्त्रों के अभिप्राय सब के सब प्रतीत्यसमुत्पाद के सुमार्ग के आधार पर ही अवगत होते हैं। अतः प्रतीत्यसमुत्पाद का सुमार्ग बुद्ध-वचनों का बहुमूल्य एवं प्रिय कोश है।

प्रतीत्यसमुत्पाद पर विभिन्न मान्यतायें

वस्तुवादियों एवं माध्यमिकों में प्रतीत्यसमुत्पादक के विषय में मौलिक अन्तर है। वस्तुवादी के मत में स्वहेतु-प्रत्यय पर आश्रित होकर उत्पन्न होना प्रतीत्यसमुत्पाद का अर्थ है। वे लोग प्रतीत्यसमुत्पाद और संस्कृत-धर्म को पर्याय मानते हैं।

माध्यमिकों के मत में समस्त धर्मों का स्वावयव, अधिष्ठान आदि अन्य पर आश्रित या अपेक्षित होकर सिद्ध होना प्रतीत्यसमुत्पाद का अर्थ है। जो असंस्कृत धर्म है वह हेतु-प्रत्यय पर आश्रित न होने पर भी स्व-अधिष्ठान तदारोपक शब्द और परिकल्पना पर निश्चित ही आश्रित है।

अतः माध्यमिक नय में प्रतीत्यसमुत्पाद का नियम समस्त संस्कृत और असंस्कृत धर्मों में समानरूप से व्याप्त है। इस लिए प्रतीत्यसमुत्पाद के बिना कोई धर्म नहीं हो सकता और शून्य के बिना भी कोई धर्म हो नहीं सकता; जो धर्म प्रतीत्यसमुत्पन्न है, वह स्वभाव से शून्य है और जो स्वभाव से शून्य है, वह प्रतीत्यसमुत्पन्न है।

प्रतीत्यसमुत्पाद के सम्यक् ज्ञान की आवश्यकता

प्रतीत्यसमुत्पाद का सम्यक् ज्ञात होना बीज से अङ्कूर उत्पन्न होना आदि साधारण व्यवहार मात्र नहीं है। यहां माध्यमिक दर्शन के आधार पर सभी वस्तुयें स्वभाव से शून्य हैं, न कि अर्थक्रिया-सामर्थ्य से शून्य। और स्वभाव से शून्य होते हुये अमुक धर्म पर आश्रित होकर अमुक धर्म की उत्पत्ति की सारी व्यवस्था को निर्बाध बनाते हुए परस्पर सहायक होने वाले इस मर्मस्थल को जानना चाहिए।

जब शून्यता को प्रतीत्यसमुत्पाद के अर्थ में देखेंगे तब स्वभाव से शून्य एवं कार्यकरण, कर्म-फल आदि की उपपत्ति भी अविरुद्ध रूप से सिद्ध होगी। और क्रियावान् में शून्यता का अभाव होकर विषम प्रपात में पतन हो जायेगा।

इसीलिए प्रतीत्यसमुत्पाद को अवगत करना परमावश्यक है। और वह भी अत्यन्ताभाव और स्वभाव से सत् नहीं है। इसलिए यह निश्चित रूप से कहा जा सकता है कि गम्भीर प्रतीत्यसमुत्पाद की देशना ही भगवान् बुद्ध की देशनाओं का मूलाधार है, तथा वही सुभाषितों में अपूर्व और अतुलनीय है।

PB—15 RESTORED TEXT OF 'BODHIPATHAPRADĪPA' OF ĀCĀRYA DĪPAṄKARA ŚRĪJÑĀNA BY PROF. GANGOPADHYAYA : A REVIEW AND ITS RESTITUTION FOR THE SECOND TIME FROM TIBETAN SOURCE

LOSANG NORBU, VARANASI

The text is a prelude to Madhyamaka Philosophy. It deals with the very quintessence of all the teachings of Buddha, the three vehicles and the four tantras explaining vividly the various stages of paths to be carried in the life of an aspirant for the attainment of the final goal—Buddha-hood, as epitomised by Acārya Dīpaṅkara Śrījñāna (982-1054 A.D.) better known as Atiśā in Tibet. On this basis many Tibetan scholars have written commentaries on it, out of which the 'Lamrim Chenmo' of rJe Tsongknapa is the most reputed one. The text mainly conduces the practical and spiritual concepts of the goal of the Buddhists.

Atiśā went to Tibet in 1040 A.D. after successive invitations from the Ngari Guge kings viz. Lha Lama (Divine king) Yeshe Od and his nephew Lha Lama Jangchub Od. The text was composed in the monastery of Tholing in Shang-shung of West Tibet, on Lha Lama Jangchub Od's sequent requests to compose such a text that would be an antidote to the misconceptions and misunderstandings prevailing in the Buddha-doctrines. The text's translation into Tibetan was done by the Acārya himself and was assisted by the translator (Lotsawa) dGewai-Blo-Gros.

This important work's original in Sanskrit was lost in the wake of the passage of time. Fortunately in 1967 and afterwards in the 'Atiśā Dīpaṅkara Millenium Birth Commemoration Volume' its restoration came out for the first time benefitting a lot to many readers. But the re-translated text is imperfect and inadequate in its fullest sense. Thus, a second restoration was made with more authenticity in the presentation of technical terms as well as subject-matter and metrical composition. All the short-comings of the previous translation by Prof. Gangopadhyaya have been reviewed, complemented, criticised and brought up to the mark.

PB—16 TECHNIQUE OF INVESTIGATION IN EARLY ABHIDHAMMIC TEXT AND COMMENTARIES

RAVINDRA PANTH, DELHI

It is interesting to note that, the concept and methodology adopted for investigation by the ancient seers appear to be very much in consonance with the present modern techniques and at times even more practical. In this paper, I present the technique of investigation as presented in the Buddhist Pāli Abhidhammic texts and commentaries to analyse and pursue investigation.

The method of analysis of a problem to a definite conclusion is available in the Dhammasaṅgaṇi—the first text of the Abhidhamma Pitaka, which is further highlighted in its commentary — Atthasālinī.

First of all the various aspects that are to be examined in course of detailed exposition are put in several small sentences known as *Mātikas*. Furthermore, there is the detailed study of each of these aspects and questions have been raised about the nature and purpose of each state. The questions are formulated in the following five ways :

1. *Adiṭṭhotanā Pucchā*

It refers to such type of questions that clarifies the nature of problems which does not appear clearly at the first sight. It is similar to the identification of a problem in the modern terminology.

2. *Diṭṭhasanasandanā Pucchā*

Sometimes the nature of a problem for a particular object appears to be clear only in one tradition. So in order to have a complete picture of the same problem in another discipline, suitable questions are posed in such a way as brings out the comparative aspects of the object. Such questions are called Diṭṭhasanasandanā Pucchā. In modern technique it is similar to the collection of complete data pertaining to the object of study.

3. *Vimativicchedanā Pucchā*

To remove doubts which arise from some problem, certain natural questions are posed which build up a hypothesis to understand and explain the data etc. and to predict some of the results.

4. *Anumati Pucchā*

At times, still some aspects may remain obscured. To removing them, views of different experts are obtained on the problem by framing suitable questions, so that obscurity is eleminated. This is similar to examining the hypotheses and verifying the predicted results.

5. *Kathetukamyatā Pucchā*

The nature of an object is presented in graduated form to have a deeper insight to it. Some questions are raised to understand the subtle nature of the same.

In this way, first of all the basic ground is prepared for understanding with these five types of questions. Thereby finding a congenial atmosphere, a four-fold formula is applied which contains the following :

1. Lakkhaṇa or characteristic
2. Rasa or function
3. Paccupaṭṭhāna or manifestation
4. Padaṭṭhāna or immediate cause.

PB—17 EIGHT PERSONS IN THE PATH OF NIBBANA

OM PRAKASH PATHAK, DELHI

Nibbāna is the state of Dukkha — Kṣaya or the state of negative cessation of all earthly miseries and pain. It is the third Noble Truth about the cessation of suffering.

The term Nibbāna has been derived from Ni + Vāna. Ni means negation and Vāna means desire. So the word Nibbāna means the destruction of desire. Our whole life is conditioned with worldly attachments. So if we decondition and do away with the infatuation of worldly things, it is Nibbāna, The Text says : "Vānato Nikkhantaṁ ti Nibbāṇaṁ"; that is, to get rid of attachment is called Nibbāna.

Nibbāna is described as something which has to be achieved by means of practical training and intellectual effort. It is the state where the Viññāṇa process stops (comes to an end) as a result of which the citta (mind) attains stability and freedom. When all the individual's desires are totally eradicated, he is said to be on the other shore of Nibbāna, which is the heaven of peace (sānti), satisfaction (sukha), purity (suddhi), freedom (Anālaya). It is also characterised by several other attributes such as impersonal (anatta), cool (sītibhūta), empy (sunna) and undifferentiated (animitta).

Buddha said : "Nibbāna is the highest happiness."

In this way the Nibbāna in one way presents a very clear picture of eight types of persons in the path of Nibbāna :

1. established person on the Sotāpatti Magga.
2. established person on the Sotapātti phala.
3. established person on the Sakadāgāmī Magga.
4. established person on the Sakadāgāmī Phala.
5. established person on the Anāgāmī Magga.
6. established person on the Anāgāmī Phala.
7. established person on the arhata Magga.
8. established person on the Arhata Phala.

Eight persons in the path of Nibbāna are devided into two categories. First to seventh category or Sotāpatti Magga stage up to Arhata Magga stage are called Sekkha and the last stage or Arhataphala are called Asekkha. Sekkha means learner, one who has to learn something. This 'learning' is connected with such an achievement required in regard to Nibbāna.

PB—18 SANSKRIT STUDIES IN TIBET

NGAWANG SAMTEN, VARANASI

Tibet, the land of snow, is the only foreign country in which the Sanskrit study infused into the very life of the nation. Since the inception of Buddhism in Tibet in 7th century, Sanskrit has been the well accepted foreign language which deserves a high place both in spiritual and literary fields. The 33rd king Srong-btsan-sgam-po sent his minister Tho-mi-sam-bhota the pioneer or the father of the Tibetan literature to India who not only gave birth to the Tibetan literature but also endowed it with the Buddhistic culture, a major constituent of the non-vedic cutltural trend of India. Tibetan Sanskrit scholars went to India to receive their education and many Indian Pandits were invited to Tibet to establish a strong foundation of pure Buddhist doctrine. Almost entire Bauddha teachings and their commentaries by the Indian Acaryas were translated into Tibetan by the Lotsawas in collaboration with the Indian Acāryas.

Besides the doctrinal and ritualistic works Sanskrit study was made accessible for the local people through their vernacular media. Poetry, Vyākaraṇa, Lexicorgraphy and prosody are regarded as an indispensable part of a proper study of Sanskrit. Many texts of the four major schools of Sanskrit Vyākaraṇa viz. Candra, Kalāpa, Sārasvata and Pāṇini were translated and teaching transmission of the first three came down without interception. It would be a great contribution to the world of Sanskrit if many of the Vyākaraṇa texts which are not available in their original form are furnished back. Especially the Candra-vyākaraṇa school completely disappeared from India except the Candra Vyākaraṇa sutra, the surviving constitutent of the school. A good number of works attributed to Candragomi himself and other Acāryas of the school are found in Tibetan translation. Many texts of the Kalāpa Vyākaraṇa school which is also vanishing from India are available in Tibetan version.

There are many commentarial work on the Vyākaraṇa śāstras from the pens of Tibetan scholars which are appreciated by the Indian Pandits. Apart from Vyākaraṇa, poetry, Lexicography and prosody became a part of daily literal works. Translations of leading original texts and numerous works on them by the native Tibetan scholars are an important constituent of the living culture.

Thus Sanskrit study became an inseparable part of Tibetan cultural heritage. This is the most appropriate time for India to avail of the opportunity for restoring her lost culture as traditional Tibetan scholars of repute are occasionally available.

PB—19 चारिका

सीमा शर्मा, दिल्ली

अतीतकाले इसिपतनमिगदाय भगवा बुद्धो सिहनादं नदन्तो चारिकाविधानं अकासि। सो कथेसि-चरथ भिक्खवे, चारिकं बहुजनहिताय बहुजनसुखाय, लोकानुकम्पाय अत्थाय हिताय सुखाय देवमनुस्सानं।। इमस्मिं चारिकाविधाने सो भिक्खू जम्बुदीपस्स गामं निगमं जनपदं च विचरणत्थाय कथेसि। तं च गमनं न केवलं गमनमत्तकं भवति, अपि च सब्बेसं पुरिसानं हितत्थाय सुखत्थाय विज्जति। सुखचेतनाय भगवतो बुद्धस्स एकेको पदनिक्खेपो भवति। तथेव भिक्खुनं पि। एवं भगवा बुद्धो भिक्खुसङ्घो परिवत्तो एकको, वा भिक्खु पि बुद्धेन सह वा एकको वा बहुजनहिताय सुखकामताय विचरन्ति। एवेरूपस्स विचरणं नामं येव चारिका।

चारिका दुविधा—तुरितचारिका च अतुरितचारिका च। तुरितचारिका कमे बुद्धो खणे योजनं सतं वा योजनं सहस्सं वा गच्छति। अयंचारिका यस्स कस्स चि धम्म-सावनाय परिपक्ककालं वा दिस्वा भवति। अतुरितचारिका कमे बुद्धो अनुदिनं योजनं वा अड्ढ योजनं वा गामजनं अनुरन्जनतो गच्छति।

बुद्धस्स चारिका तीसु मण्डलेसु भवति। यथा अन्तोमण्डलं, मज्झिमण्डलं, महामण्डलं च। इमे सो मण्डलेसु नवहि, अट्ठहि, सत्तहि च मासेहि चारिका परिपूण्णा होति।

चारिकाविधाने सब्बथ परहितकामता भावना विज्जति। बुद्धो पि भिक्खु पि सब्बेसं हिताय सुखाय विरहन्ति। तस्मा लोके परमत्थेव वा चारिकाया। आनिसंसं अनेकपरियायेहि कथितं। तस्स विन्थारकथा मम निबंधे भवति।

PB—20 CONCEPT OF RŪPA AS DEPICTED IN ABHIDHAMMATTHA SAṄGAHO AND ABHIDHARMA-KOŚA—A COMPARATIVE STUDY

KUNJ BEHARILAL SHUKLA, DELHI

Mind and matter are the two most important and mysterious concepts of the Philosophy which have created a wide field of discussion among the scholars. Every sect of Indian Philosophy has tried to explain these concepts to explain their internal relation. It seems really astonishing to note as to how this relation of conscious and unconscious elements exists between Mind and Matter, wherein Mind is conscious and Matter is an unconscious elemtent. This is the purpose for which Mind and Matter have been explained at length in the different branches of Indian Philosophy. Here in this paper a study of the concept of Matter has been undertaken on the basis of two representative books related to the field of BUDDHISM named as ABHIDHAMMATTHA SAṄGAHŌ AND ABHIDHARMA KOŚA. In both these books Matter has been termed as "RŪPA". So an attempt to study the concept of Rūpa as depicted in the above referred books has been undertaken in this paper with a view to unearth the similarities and discrepancies between the two along with a critical analysis of the same.

In the first part of the paper the concept of Rūpa as explained in Abhidhammattha Saṅgaho has been explained in brief giving a brief description of all its twenty eight kinds. The second part of the paper deals with the same concept as given in Abhidharma Kośa with a brief description of the eleven kinds of Rūpa as explained there.

In the conclusion an attempt has been made to evaluate the validity of this concept in the mordern context as also to show how far this analysis is helpful in establishing the over all relation of Mind and Matter.

PB—21 विपाक-पवत्ति

महेश तिवारी, दिल्ही

"कम्मस्सका सत्ता कम्मदायादा कम्मयोनि कम्मपटिसरणा' ति भगवता बुद्धेन कथितं। कम्मं येव नयति सुगतिं दुग्गतिं वा। इमस्मि सासने इस्सरस्स वा तादिसस्स देवस्स अमञ्जमाने पि कम्मस्स अङ्गिकरणं दिस्सति। कथीयति यं मनुस्सा कुसलाकुसलं कम्मं कत्वा अब्याकतं संखारं अभिसंखरित्वा भवतो

भवं संसरन्ति। कम्मं येव नियामको सत्तानं लोकगतिया। अस्मिं अनमतग्गस्मिं संसारस्मिं आदिकालतो इमस्स नियमस्स पवत्तनं पञ्यति। तं च कथं?

मनुस्सो पटिसन्धिखणतो याव चुतिखणा अन्तपटिलाभक्कमे खणे खणे किञ्चि करोति—कुसलं वा अकुसलं वा। तं कम्मं अनिच्चप्पवाहे उप्पज्जित्वा निरुज्झति तथा तस्मिं पवत्तने क्थरिव फलं वसवति। तस्सेव नामं विपाको।

एवं विपाको ति कम्मफलं। रुक्खनियामे फलप्पदानमिव कम्मनियामे चित्तसन्ततियं विपाक—पवत्ति इति जानितब्बा। तस्सा पि एका विधा दिस्सति। कम्मं पन न एकको विपाकं जनेति अपि च कम्मपच्चय-विनिवन्धनेन विपाकपवत्ति होति।

लौकुत्तरे पन अभिसंखतस्स विपाकस्स अनुक्कमेन अपचयो भवति। तस्स तिरोभावस्स च एका विधा याय चित्तं तण्हाय विप्पमुत्तं हुत्वा परमं पदं निब्बानं लभति।

PB—22 बौद्धन्याय

नारायण वासुदेव तुंगार, पूना

१. पालीभाषा तिपिटक में वर्णित प्राचीन संप्रदाय हीनयान कही जाने लगी। सिंहल, वर्मा, सयाम, भारत, फैल गया।

२. महायान—क्रमशः नेपाल, तिवेट, मंगोलिया, चीन, जपान, कोरिया आदि में फैल गया। महायान पंथ का ग्रंथ संस्कृत में है।

वौद्धाचार्य, धर्मकीर्तिप्रणीत न्यायबिन्दु।

प्रथम परिच्छेदे—१. अभिधेयादीनाम् आवश्यताप्रदर्शनम्।

२. सम्यग्ज्ञानस्य लक्षणम्।

३. प्रमाणसामान्य वर्णनम्।

४. सम्यग्ज्ञानस्य द्वैविध्यम्।

५. प्रत्यक्षलक्षणम्।

सूत्र—सम्यग्ज्ञानपूर्विका सर्वपुरुषार्थसिद्धिरिति तद् व्युत्पाद्यते। सभी पुरुषार्थों की सिद्धि सम्यक् ज्ञानपूर्वक होती है, अतएव इस ग्रंथ में उसीका वर्णन किया जाता है।

द्विविधं सम्यक् ज्ञानम्।
सम्यक् ज्ञान दो प्रकार का होता है।
प्रत्यक्षमनुमानञ्च।
प्रत्यक्ष और अनुमान।

तत्र कल्पनापोढमभ्रान्तं प्रत्यक्षम्। द्वितीय परिच्छेदे —अनुमानं द्विधा। अनुमान दो प्रकार का होता है। स्वार्थं परार्थंच।—स्वार्थ और परार्थ।

तत्र स्वार्थं त्रिरूपात् लिंगादनुमेये ज्ञानं तद् अनुमानम्। त्रिरूप लिंग से होने वाले अनुमेय के ज्ञान को स्वार्थानुमान कहते हैं।

तृतीय परिच्छेदे—त्रिरूपलिंगाख्यानं परार्थानुमानम्। त्रिरूपलिंग का कहना परार्थानुमान है।

कारणे कार्योपचारात्।

क्योंकि यहाँ कारण में कार्य का उपचार किया जाता है।

PB—23 बौद्ध अपभ्रंश चर्यापदों के कापालिक संदर्भों की व्याख्या

नागेन्द्रनाथ उपाध्याय, वाराणसी

बौद्ध सिद्धों के अपभ्रंश चर्यापदों में कृष्णपाद के चर्यापद कापालिक संदर्भों से संपन्न हैं। इसमें डोम्बी (परिशुद्धावधूतिका) के साथ अभिष्वंग, श्मशानसाधना, कापालिक वेश-धारण, उनके आन्तरिक अर्थों का ग्रहण, श्मशान में गीतादि के साथ नृत्य, अस्थिमालिका-धारण, मदनप्रयोग, पंचवर्णों के प्रति समभाव, अट्रूयवादिता, प्रज्ञोपाययोग अथवा बोलकवकोलयोग, द्वीन्द्रियसमापत्तियोग, चक्र-नाड़ीसाधना, खट्वांग-नूपुर-घंटा-धारण, मुद्रिकाषट्क के प्रयोग, चिताभस्मावलेपन, गोकुदहन, कापालिक का रसिकत्व, कुलीन और कापालिक, युगनद्धत्व, आदि के प्रयोग एवं व्याख्यान मिलते हैं। इसी प्रकार कापालिक चर्या के अनेक पारिभाषिक शब्द भी सांकेतिक रूप में प्रयुक्त हैं। इनकी व्याख्या के लिए चर्यापदों की मुनिदत्त लिखित संस्कृत टीका, उसमें उद्धृत श्लोक, हेवज्रतंत्र, उसकी कृष्णपाद लिखित संस्कृत टीका योगरत्नमाला, साधनमाला आदि अनेक शास्त्रीय, अर्धशास्त्रीय ग्रंथों का उपयोग कर यह प्रस्तावित किया जा सकता है कि कृष्णपाद की पूर्वपरंपरा में भी कापालिक साधना विद्यमान थी और वज्रयान के देव-देवी-मंडल में अनेक कापालिक लक्षणान्वित देवी-देवताओं का दर्शन किया जा सकता है। उनके साधन भी कापालिकोचित हैं। उनका वेशविधान भी तद्नुकूल है। इनसे संवंधित शब्दों की व्याख्याएं भी उपलब्ध हैं। इस शोधपत्र में ऐसे संदर्भों की व्याख्या की गई है जिसके दो प्रयोजन हैं— १. तांत्रिक वौद्धों में भी कापालिकों की अवस्थिति का उल्लेख, २. कुछ वौद्ध कापालिक शब्दों की व्याख्या।

PB — 24 'VAISHAKHI' — A BUDDHIST WORK IN KANNADA

T. VASANTHA KUMAR, MANGALORE

Buddhist literature has its impact on the regional literatures of India. After the advent of Buddhism in South India, Buddhist Literature spread both in original forms as well as in translations—Examples are available from Tamil, Kannada and other vernaculars.

Literary history of Kannada goes back to the 9th century — Kavirajamarga, the earliest extant work in Kannada on Poetics hints at still earlier poets — Some scholars opine that some among these may be Buddhists — While examining this point some evidences are found. During the present century anyhow ample creations are there — Rashtrakavi late M. Govinda Pai the poet laureate of Kannada had a strong Pali background and his 'Vaishakhi' a major poetry is based on the Mahāparinibbāna Sutta.

Mahāparinibbāna Sutta and Vaishakhi can be compared on multidimensional aspects — The Sutta is basically a cannonical literature and 'Vaishakhi' crosses this limitation but still restricts itself to the purview — 'Vaishakhi' is based mainly on Mahaparinibbana Sutta (IV-190 to VI-20) and occasionally it is indebted to some other Buddhist works. Dhammacakka Pavattana Sutta is also condensed and included in this work. The Poet has consulted several works on Buddhist literature in addition to the original works. With these points the evaluation of the work will be done.

The main point of the paper is to introduce a Buddhist work in Kannada and the important finding will be 'Vaishakhi' apart from being a major poetry is the reliable Kannada incarnation of the Mahāparinibbāna Sutta.

PB—25 सत्याग्रह की बौद्ध अवधारणा

विद्या, दिल्ली

'सत्याग्रह' एक अस्तिमूलक, सर्वतोमुखी सुव्यवस्था, संतुलन एव सरसता के लिए सत्प्रयत्न है। जैसा कि स्पष्ट है सत्याग्रह शब्द दो पदों का पुंज है—'सत्य+आग्रह', अर्थात् सत्य के प्रति दृढ निष्ठापूर्वक सुव्यवस्था की प्राप्ति। इस प्रकार प्रमुख भाव प्राप्त होता है।

सत्याग्रह का अद्यतन रूप में अभिधान पालि ग्रन्थों में उपलब्ध नहीं होता है, पर तद्गत सामग्रियों में सम्यक् विन्यास से यही प्रतिफलित होता है कि भगवान् बुद्ध द्वारा प्रतिपादित चार आर्यसत्य, तद्युगीन 'सत्याग्रह' है। लोककल्याण की उदात्त भावना से प्रवृत्त वोधिसत्त्व 'सत्याग्रही' है। पच्चीस प्रकार के शोभन चेतसिक उनके मानस धरातल में बीजरूप से विद्यमान मानवगुण के मूलतत्त्व हैं, तथा दस पारमिताएँ उन उदात्त, मानव गुणों का प्रस्फुटन है। इनके समायोग से जिस समाज का सृजन होता है, उसे ब्रह्मविहार कहते हैं जहां प्राणीमात्र के लिए मैत्री, दुःखीजनों के लिए करुणा, सुखी एवं उत्तरोत्तर विकासशील जनों के लिए मुदिता एवं मूढ़ जनों की मूढ़ता के प्रति उदासीनता एवं उनके सम्यक् विन्यास के लिए 'सत्प्रयत्नता है।

महात्मा गांधी की विचारधारा में जिस सत्याग्रह की अवधारणा का प्रस्फुटन हुआ, उसकी पृष्ठभूमि भगवान् बुद्ध की विचारसरणि में संभवतः रही होगी।

Prakrit and Jainism

PJ—1 प्राकृत-काव्य-संदर्भ तथा सरस्वती कण्ठाभरण — एक विश्लेषण

धनीराम अवस्थी, लखनऊ

यह लोकविश्रुत विषय है कि संस्कृत काव्यशास्त्र के विवेचन एवं विश्लेषणों में प्राकृत काव्य-संदर्भ वहुत उपयोगी रहे हैं। महाराज भोज के समय तक प्राकृत-काव्य अपने पूर्ण कलेवर के साथ पुष्टता को प्राप्त हो चुका था। यही कारण है कि उनके सरस्वती कण्ठाभरण में प्राकृत-काव्य-सन्दर्भों का प्रचुरता के साथ प्रयोग किया गया है। ऐसा कोई काव्य-संदर्भ नहीं दिखता, जिसमें प्राकृत-काव्य का उदाहरण न दिया गया हो। मात्र अलंकार का एक उदाहरण देकर इस ग्रन्थ की प्राकृत-काव्य-संदर्भ की विवेचना पद्धति पर प्रकाश डाला जा सकता है—

हसिअं सहत्थतालं सुक्खवंड उवगएहिं पहिएहिं।
पत्तफ्फलसारिच्छे उड्डीणं पूसबन्दम्भि ।। स. क. ३, १०९

इसी प्रकार के अनेक उदाहरण सरस्वती कण्ठाभरण में अभिधा, लक्षणा, व्यंजना, रस, गुण, रीति, दोष आदि के विषय में भी उद्धृत किये गये हैं।

PJ—2 जैनात्मतत्त्वस्य वेदान्तदर्शनदृशा उपस्थापनम्

आचार्युलु, कौव्वूर

प्राचीनेष्ववैदिकदर्शनेषु बौद्धदर्शनादपि प्राचीनं जैनदर्शनम्। वैदिकदर्शनकारैः विशेषतः वेदान्तिभिः आत्मतत्त्वनिरूपणप्रसङ्गेषु पूर्वपक्षत्वेन स्वीकृतो जैनानामात्मवादः स्याद्वादानुगृहीत इति आत्मतत्त्वजिज्ञासुभिः विवेचनीयो भवति। वैदिकदर्शनानां वेदाः प्रमाणम्। जैनास्तु वेदप्रामाण्यं न अभ्युपगच्छन्ति। अत एव वहुत्र वैदिकदर्शनसम्मतप्रक्रियामेव दर्शयन्नपि इदं दर्शनं नास्तिकदर्शनत्वेन निकृतं वेदान्तिभिरिति वस्तुतत्वम्। श्रीशंङ्करभगवत्पादैः भगवद्रामानुजैः तयोन्यैश्च वैदिकमतावलम्बिभिः वेदवाह्यतामेव निमित्तीकृत्य अस्य विशेषदूषणं विहितमिति स्वीकर्तव्यम्। जैनाः पुनः जीवापरपर्यायमात्मानं चैतन्यस्वभावं सहजसुखस्वरूपं च अभ्युपगच्छन्ति। वैदिकदर्शने यथा किलानाद्यविद्यावशात्—जीवस्य संसारबन्धः, विद्यावशात् ततोमोक्षश्च तथैव जैनैरपि कर्मबन्धवशात् जीवस्य संसारित्वं सुरनरतिर्यगादिनानादेहानुप्रवेशः तत्तद्देहानुगुण—सूक्ष्मस्थूलादिपरिणामश्च

अभ्युपेयते। सहजचित्स्वभावस्याणि जीवस्य कर्मबन्धवशादेव ज्ञानावरणं कर्मक्षये आवरणभङ्गः सुखात्मना स्वस्वरूपेण जीवस्य अवस्थानं मोक्षदशायामिति, कर्मक्षयाय सम्यग्दर्शनज्ञानचारित्र्याणि उपाया इति च—

जीवस्वरूपबन्धमोक्षादिस्वभावं स्वतन्त्रतया आविष्कुर्वन्तीति तत्प्रतिवादनप्रक्रिया वैदिकदर्शनतुलनया अत्र व्यासे समुपस्थाप्यते सप्रमाणम्।

PJ—3 जैन योग-ग्रन्थों में वर्णित स्वर-साधना

अरुणा आनन्द, दिल्ली

ब्रह्माण्ड की उत्पत्ति पृथ्वी, जल, तेज, वायु और आकाश नामक जिन तत्त्वों से हुई है, उन्हीं से शरीर का निर्माण भी हुआ है। उत्पत्ति की दृष्टि से समान होते हुए भी मानव देह में स्थित शक्तियाँ दृष्टिगोचर नहीं होतीं। वे सब मानवशरीर में सूक्ष्मरूपेण विद्यमान हैं जिनका ज्ञान साधारण मनुष्यों को नहीं होता। केवल तत्त्ववेत्ताओं को ही होता है।

यदि इन पञ्च तत्त्वों में से कोई एक भी अल्प या विकारग्रस्त हो जाये तो शरीर में रोगों की उत्पत्ति हो जाती है। स्वस्थ तन-मन के अभाव में किसी भी प्रकार की साधना करना असम्भव है। अतः इन तत्त्वों का यथार्थ ज्ञान प्राप्त करना चाहिये। पिण्ड में विद्यमान इन तत्त्वों का यथार्थ ज्ञान स्वर-विज्ञान के द्वारा प्राप्त किया जा सकता है।

अब प्रश्न यह उठता है कि स्वर है क्या। क्या यह व्याकरण का स्वर है या गाने बजाने वाला। नहीं, नहीं। यह दोनों से भिन्न स्वर है। इसका सम्बन्ध प्राणवायु से है। यह तो सर्वविदित है कि शरीर में प्राण-शक्ति का संचार ही जीवन का लक्षण है। जब तक शरीर में प्राण रहते हैं तब तक ही मनुष्य का जीवन है। प्राणों के शरीर से निकल जाने पर उसे मृत घोषित कर दिया जाता है। प्राण-शक्ति प्राणवायु द्वारा उत्तेजित होती है। श्वास-प्रश्वास ही उस प्राण-शक्ति का प्रत्यक्ष परिदृश्यमान रूप है। बाह्य वायु को नासाछिद्रों द्वारा भीतर खींचना और बाहर निकालना ही श्वास-प्रश्वास क्रिया है। नासाछिद्रों द्वारा जो वायु प्रवाहित की जाती है उसे योग की परिभाषा में 'स्वर' की संज्ञा दी गई है। मुनि आत्माराम जी का मत है कि यह श्वास-प्रश्वास की सामान्य क्रिया विज्ञान—स्वरविज्ञान तब बनती है जब साधक तीनों प्रकार के स्वरों को नियन्त्रित करता है, अपनी इच्छानुसार चलाता है तथा अपनी नाड़ियों को शुद्ध करता है।

प्रस्तुत लेख में जैन योग ग्रन्थों में वर्णित स्वर-साधना तथा उससे सम्बन्धित समस्त विषयों की जानकारी प्रस्तुत की गई है। यह भी बताया गया है कि किस कार्य की सिद्धि के लिये किस समय कौन सा स्वर, किस तत्त्व विशेष के साथ चलाया जाये, साथ ही स्वर-परिवर्तन करने का ढंग भी प्रस्तुत किया गया है।

PJ—4 MAHAPARIṆṆĀ : THE 'LOST-CHAPTER' IN ĀCĀRAṄGASŪTRA

BANSIDHAR BHATT, PATILA

The Ācārāṅgasūtra is one of the earliest texts of the *Śvetāmbara* canon. It is in Prakrit (prose and meter mixed). Its First *śrutaskandha* (part) contains 9 *adhyayanas* including the one (7th or 9th) which the Jaina tradition believed to have been lost. This "lost-chapters" title-name (*Mahāpariṇṇā*), sub-sections (*uddesas* and contents have been briefly stated in the earlier texts of the *Śvetāmbara* Jaina literature, viz. Acāra Niryukit (in Prakrit *gāthās*; ca. 2-1 cent. B.C.) *Ācāra Cūrṇi* (in Prakrit-Sanskrit prose mixed; ca. 5-6 cent. A.D.) and *Ācāra Ṭikā* (by *Sīlāṅka*, in Sanskrit prose; ca. 10. cent. A.D.)

On the basis of the *Ācāra* literature and some other relevant texts we attempt to trace the Chapter of *Mahāpariṇṇā* from the corpus of the *Ācāra* text proper, and demonstrate as well the misinterpretations carried on in the traditional literature and in research work of even Jainologists of our time, and show this chapter's proper place, contents, etc. in the First *śrutaskandha* of the *Ācārāṅgasūtra*.

PJ—5 JAINISM EXTOLLED — A UNIQUE REFERENCE FROM A HINDU TEXT

VASUDHA BHATT, PATIALA

The sectarian literature of the Jainas and of the Hindus often offers many instances wherein each other's faith is being depreciated.

In such a situation, a reference to Jainism from a section of a Hindu text, viz. Skandapurāṇa, — all for praising Jainism is indeed a unique instance of its kind so far available to us from the Hindu literature :

1. It praises a particular sect of Jainism,
2. It mentions Jaina monks in general as "incarnations" of the God in Hinduism,
3. It instructs Hindus to respect them more than the act of sacrifices etc. etc.

The instance in question raises many issues concerned with Jainism and the particular text-piece of the *Skandapurāṇa*.

We discuss in brief these issues and shed light on some aspects involved in this istance — the first of its kind — which has remained so far in darkness.

PJ—6 BHĀNUCANDRA, THE JAINA MONK, IN THE COURT OF ĀKBAR AND JĀHAṄGĪR

PRATIMA CHOUDHURY, SHILLONG

Bhānucandra was the preceptor of Siddhicandragaṇi. Both these preceptor and the disciple were famous poets in the Mughal Court of Akbar and Jāhāṅgīr. This valuabe information is obtained from the book '*Bhānuchandragaṇicarit*' written by Siddhicandra himself. This book is actually a biography of Bhānucandra and an autobiography of the poet himself. Moreover this is an authentic source of history of the Jainas in the Mughal Court. The incidents described here are almost identical with those of the *Āin.-I Ākbari* and other historical works of that time. But unfortunately the Historians are almost silent about such activities of the Jainas in the Royal Court of the Mughals. Bahānucandra is described by Siddhicandra as a genius. He is the composer of the thousand names of the Sun which were recited everyday by the Emperor Akbar just after entering the Royal assembly. Bhānucandra's uncommon talent and efficiency made him an object of love of the Emperor. Moreover, it is interesting that Bhānucandra accompanied Akbar in his pleasant trip to Kāśmīr. During his tour Bhānucandra obtained the Firman i.e. Royal Order from Ākbar himself for the abolition of pilgrimage tax from 'Śatruñjaya' which is one of the most holy places of pilgrimage of the Jainas. Besides he performed several other activities for the welfare of the Jaina Community with the direct help of the Emperor Abkār.

PJ—7 A DESCRIPTIVE NOTE ON PIÑCHHĪ

J. D. DHANAL, KOLHAPUR

A Piñchhī which is a bunch of peacock feathers is a necessity to a monk for protection of lives. It enhances self-control of a monk. The annual and perpetual shedding of feathers by peacocks makes a monk using piñchhī free from faults of violence, stealing and possession. Being inseparable from monks Piñchhī has become an emblem of a Jain monk.

Apart from its usual usage a Piñchhī is used by a monk at the time of bowing down, giving blessings, begging tour, in diseased state and under penance.

Some books like नीतिसार, क्रियासार, षट्पाहुड and भावसंग्रह etc. give some additional information about the use of Piñchhī. According to one of them Piñchhī is not necessary for तीर्थंकर, तत्त्वर्थंकारक and persons of Avadhi-dnyāna.

Apart from the extensive use of piñchhī of peacock feathers, we find scanty remarks of using piñchhīs of vulture feathers and crane-feathers. Some Bhaṭṭarakas use choury (chamar) in place of piñchhī'. A particular line of Bhaṭṭārakas does not use piñchhī. Śvetāmbara Jain monks use a bunch of woollen threads as piñchhī which they call rajoharaṇa.

PJ—8 जैन पत्रकारिता और समाज-सुधार

संजीव भानावत, जयपुर

पत्रकारिता के उद्भव और विकास की कहानी अत्यन्त रोमांचक है। भारत में पत्रकारिता का विधिवत् प्रारंभ २९ जन., सन् १७८० को 'वंगाल गजर' या 'कलकत्ता जनरल एडवर्टाइजर' से माना जाता है। अल्पकाल तक जीवित इस पत्र ने दमन के विरुद्ध संघर्ष का जो साहस दिखाया वह आने वाले काल में पत्रकारिता जगत् के लिए आदर्श बन गया। ३० मई, सन् १८२६ को प्रकाशित 'उदन्त मार्तण्ड' हिन्दी पत्रकारिता का प्रारंभ विन्दु है। सूर्य की किरणों की भांति 'उदन्त मार्तण्ड' ने अपने विचारों को आम जनता में फैलाया तथा क्रांति की पृष्ठभूमि तैयार की।

इसी समय भारत में समाज-सुधारों का दौर का प्रारंभ हो गया था। भारतीयों की हीन मनोवृत्ति के विरुद्ध उनमें सांस्कृतिक जागरण और आस्था का भाव भरने के लिए राजा राममोहन राय ने विशेष प्रयास किए। फारसी, बंगला आदि भाषाओं में पत्रों का प्रकाशन प्रारंभ करके इन्होंने सुधारवादी प्रवृत्तियों और आंदोलनों को प्रोत्साहन दिया। आने वाले समय में स्थापित विभिन्न समाज संगठनों —आर्य समाज, प्रार्थना समाज, रामकृष्ण मिशन तथा जैन संतों आदि ने भी इन्हीं सुधारवादी आंदोलनों को प्रोत्साहन दिया।

सुधारात्मक दिशा में कार्यरत पत्रकारिता की इस परम्परा का जैन पत्र-पत्रिकाओं ने पूरी निष्ठा और आस्था के साथ पालन किया। शुद्धि एवं सुधार की जैनियों की मूल-दृष्टि पत्रकारिता के क्षेत्र में भी विकसित होती रही। गुजराती, मराठी, हिन्दी आदि भाषाओं की जैन पत्रकारिता के गत सौ वर्षों पर दृष्टिपात करने से यह स्पष्ट हो जाता है कि जैन धर्म, दर्शन और तत्त्व ज्ञान से ओतप्रोत होते हुए भी इन पत्र-पत्रिकाओं ने सामाजिकता से स्वयं को जोड़े रखा और बाल, वृद्ध, अनमेल विवाहों से लेकर दहेज, मृत्यु भोज, पर्दाप्रथा, बाह्य पद्धति जैसी सामाजिक रूढ़ियों के विरुद्ध आवाज़ उठाई। लोककल्याणकारी प्रवृत्तियों के प्रति समर्पित जैन पत्रकारिता अहिंसा, सत्य, अस्तेय, ब्रह्मचर्य, धार्मिक सहिष्णुता, विश्वशांति, विश्वबन्धुत्व तथा सत् साहित्य जैसे उदात्त मूल्यों और प्रवृत्तियों के प्रचार-प्रसार एवं विकास के लिए सदा प्रयत्नशील रही। मानव-समता की संदेशवाहक जैन पत्रकारिता संस्थागत, सम्प्रदायगत एवं साधुसाध्वियों के प्रति प्रतिबद्ध रहते हुए भी अपने आदर्शों की अनुपालता में कभी पीछे नहीं रही।

PJ—9 'यशोधर-चरित्र' की सचित्र पाण्डुलिपियों का परिचय

कमला गर्ग, जयपुर

यशोधर-चरित्र दिगम्बर जैन प्रथमानुयोग का प्रसिद्ध ग्रंथ है। ८वीं शती से लेकर १८वीं शती तक की दीर्घ अवधि तक अनेक जैनाचार्यों एवं विद्वानों द्वारा इसकी कृतियाँ विविध भाषाओं में अनुबंधित

की गई। सर्वेक्षण से प्राप्त १५वीं शती से १९वीं शती की सचित्र १२ पाण्डुलिपियाँ निम्न नगरों के जिनालयों, धार्मिक पुस्तकालयों एवं निजी संग्रहालयों में संगृहीत हैं—

१–५—जैन कला एवं स्थापत्य, खंड ३, दिल्ली, १९७५ के चित्रों पर आधारित, बम्बई, डा. श्रीमती सरयू दोषी का निजी संग्रह।

(१) चित्र शैली के आधार पर लगभग १४४०-५० ई. को प्रतीत होती है।

(२) पं. रइधू द्वारा रचित यह प्रति १४५४ ई. की है।

(३) भट्टारक सोमकीर्ति द्वारा रचित यह प्रति १४९४ ई. की है।

(४) लिपि समय–१५९० ई.।

(५) लिपि समय–१५९६ ई.।

६– मौजमाबाद, श्री दिगम्बर जैन मन्दिर की इस प्रति का समय वि. सं. १६४७ (१५९० ई.) है।

७– नागौर, श्री दिगम्बर जैन बीसपंथी पंचायती मंदिर में स्थित इस प्रति का समय वि. सं. १६७० (१६१३ ई.) है।

८– दिल्ली, श्री मोतीराम जैन के पास–यह प्रति १७०६ ई. की है।

९– ब्यावर, ऐल्लक पन्नालाल दिगम्बर जैन सरस्वती भवन में स्थित इस प्रति का समय १७१२ ई. है।

१०– जयपुर, लूणकरण पांड्या जी के शास्त्र भंडार की इस प्रति का समय १७३१ ई. है।

११–सवाईमाधोपुर, श्री दिगम्बर जैन दीवान जी के मंदिर की यह प्रति १७६९ ई. की है।

१२–जयपुर, श्री पार्श्वनाथ दिगम्बर जैन मन्दिर की इस प्रति का समय लगभग १८ वीं शती है।

उक्त पाण्डुलिपियों में कथावस्तु एक होने पर भी चित्रों में अन्तर का मुख्य कारण शैलीगत विविधता है। शैलीगत आधार पर चित्रांकनों का विशिष्ट परिचय निबन्ध में किया गया है।

PJ—10 प्राचीन भारतीय आर्य भाषाओं में तीर्थङ्कर पार्श्वनाथ

जयकुमार जैन, मुजफ्फरनगर

भारत के धार्मिक जीवन में जिन विभूतियों का चिरस्थायी प्रभाव है, भारत की प्राचीन एवं अर्वाचीन सभी भाषाओं में तीर्थङ्कर पार्श्वनाथ के जीवनचरित पर अनेक ग्रन्थ लिखे गये हैं। जैन शास्त्रों की मान्यतानुसार महावीरस्वामी के २५० वर्ष पूर्व तीर्थङ्कर पार्श्वनाथ का जन्म हुआ था।

यतः भगवान् महावीर की तरह से तीर्थङ्कर पार्श्वनाथ का आख्यान अत्यन्त रोचक तथा घटना प्रधान है, अतः उनके पवित्र सन्देश को जनमानस में प्रचारित करने के लिए अनेक कवियों ने प्राचीन भारतीय भाषाओं — संस्कृत, प्राकृत एवं अपभ्रंश में बीस से भी अधिक ग्रन्थों का प्रणयन किया है। संख्या की दृष्टि से ही नहीं, भावों की दृष्टि से भी ये ग्रन्थ अत्यन्त प्रभावशाली हैं। प्रस्तुत शोधपत्र में इन ग्रन्थों का संक्षिप्त किन्तु सारगर्भित विवेचन है। जहाँ ये ग्रन्थ शोध की दृष्टि से साहित्यिक चेतना के निदर्शन हैं, वहाँ इनके अध्ययन से अनायास ही यह निष्कर्ष भी निकलता है कि भारत की साहित्य साधना ने भाषा-विषयक संकीर्ण बन्धनों का पूर्णतया त्याग कर दिया था। प्राकृत तथा अपभ्रंश भाषाओं के साथ-साथ भारत की सार्वभौम भाषा के रूप में उसकी चिरस्थायी प्रतिष्ठार्थ जैन कवियों ने संस्कृत की महनीय सेवा की है और एक समृद्ध एवं ऐश्वर्यशाली परम्परा का निर्माण किया है। प्राचीन भारतीय आर्य भाषाओं में लिखित पार्श्वनाथ विषयक साहित्य के सही आकलन से भारत के धार्मिक साहित्य का इतिहास अवश्य समृद्ध होगा।

PJ—11 समन्तभद्र के जीवनवृत्त का पुनरीक्षण

नरेन्द्रकुमार जैन, वाराणसी

आचार्य समन्तभद्र, तीर्थंकर महावीर की परम्परा से प्राप्त चिन्तन को तर्कशैली में प्रमाणशास्त्रीय पद्धति पर प्रतिष्ठापित करने के कारण जैन दर्शन के इतिहास में एक उद्भट और अदम्य तार्किक के रूप में जाने जाते हैं। जैन दर्शन में समन्तभद्र इस महान् योगदान के कारण उनके जीवन और समय के ऐतिहासिक दृष्टि से निर्धारण हेतु आलोचक अध्येताओं द्वारा अट्ठारहवीं शताब्दी से ही प्रयत्न किये जाते रहे हैं। उनके जीवन और समय के बारे में विद्वान् एकमत नहीं है, फिर भी जैन प्रमाणशास्त्र में उनके महनीय योगदान को सभी ने स्वीकार किया है। सभी विद्वान् जीवन और समय के विषय में एकमत क्यों नहीं है? वे तथ्य क्या हैं जिनके आधार पर उनके जीवन और समय निर्धारण करने के प्रयत्न किये गये? प्रायः अधिकांश आलोचक अध्येताओं ने समन्तभद्र के ऊपर लिखे गये भाष्य ग्रन्थों के आधार पर समन्तभद्र के विचारों को समझने और उनके समय निर्धारण करने के प्रयत्न किये हैं। इत्यादि, कई दृष्टियों से प्राप्त सामग्री के आधार पर उसका पुनरीक्षण-पर्यालोचन आवश्यक प्रतीत हुआ। इस कार्य के लिए हमने दक्षिण भारत और उत्तर भारत के अनेक प्राचीन शास्त्र भण्डारों में स्वयं जाकर प्राचीन पाण्डुलिपियों की खोज और प्राप्त पाण्डुलिपियों का परीक्षण किया है। इससे जो निष्कर्ष प्राप्त हुए हैं, उनके आधार पर समन्तभद्र के जीवन और कृतियों पर नया प्रकाश पड़ता है।

प्रायः जैसा देखा गया है कि प्राचीन भारतीय वाङ्मय के प्रणेताओं ने अपने ग्रन्थों में अपना परिचय नहीं दिया। समन्तभद्र की कृतियों में भी कहीं पर उनका परिचय प्राप्त नहीं होता। मात्र 'युक्त्यनुशासन' और 'स्वयंभूस्तोत्र' में 'समन्तभद्र' शब्द का प्रयोग होने के कारण उनके नामकी सूचना का अनुमान किया जाता है।

समन्तभद्र को उरगपुर के राजा का पुत्र बताया गया है, जो फणिमंडल के अन्तर्गत है। नरसिंह भट्ट ने 'स्तुतिविधा' के रचयिता समन्तभद्र का पूर्वनाम शान्तिवर्मा बताया है। कुछ विद्वान् शांतिवर्मा नाम और उरगपुर के सन्दर्भ के आधार पर समन्तभद्र को उरेपुर के चोलवंशीय राजाओं से जोड़ते हैं,

जो उचित प्रतीत नहीं होता, क्योंकि अभी तक हमारे देखने में समन्तभद्र के ग्रन्थों की कोई भी ऐसी प्रति या अन्य कोई ग्रन्थों का उल्लेख नहीं आया, जिसमें समन्तभद्र, शान्तिवर्मा और उरगपुर का एक साथ उल्लेख किया गया हो। यह असंदिग्ध है कि समन्तभद्र का जन्म दक्षिण में हुआ था।

समन्तभद्र के मुनि होने की सूचना सर्वत्र मिलती है। परन्तु उनके संघ, गण, गच्छ आदि के विषय में निर्णीत-स्थिति नहीं है। लगता है समन्तभद्र के समय तक संघ भेद नहीं हुआ था। वे महावीर की अविभाज्य परम्परा के एक समर्थ आचार्य थे। बाद में अपने संघों का महत्त्व बढ़ाने की दृष्टि से समन्तभद्र के नाम का उल्लेख अपने संघ अन्तर्गत कर लिया।

समन्तभद्र के समय के बारे में जो मतभेद पाया जाता है, उनकी दो कोटियां बनायीं जा सकती हैं। प्रथम कोटि के अन्तर्गत वे विद्वान् आते हैं, जो समन्तभद्र को पूज्यपाद का पूर्ववर्ती मानते हैं तथा द्वितीय कोटि के अन्तर्गत वे विद्वान् आते हैं जो उन्हें पूज्यपाद के बाद का मानते हैं। समस्त सामग्री के पुनरीक्षण के बाद यह प्रतीत होता है कि समन्तभद्र पूज्यपाद के समकालीन होना चाहिये। इसकी विस्तृत चर्चा हम अपने निबन्ध में करेंगे।

PJ—12 सुकुमालचरिउ में प्रयुक्त कतिपय शब्द

प्रेम सुमन जैन, उदयपुर

विबुधश्रीधरकृत सुकुमालचरिउ अद्यावधि अपभ्रंश की अप्रकाशित रचना है। १२वीं शताब्दी की इस कृति का सम्पादन-कार्य करते समय इसमें कतिपय ऐसे शब्द प्राप्त हुए हैं, जो अपभ्रंश भाषा के कोश के लिये नये हैं। संस्कृत-प्राकृत के शब्द-कोशों में उन शब्दों के अर्थ प्राप्त नहीं होते हैं। कुछ शब्द देशी शब्दभण्डार से कवि ने ग्रहण किये हैं, जिनका आकलन देशीनाममाला में नहीं हो पाया है। इस ग्रन्थ के कतिपय शब्दों ने मध्यकालीन आर्य भाषाओं को समृद्ध किया है। कुछ शब्द आज भी राष्ट्रभाषा हिन्दी में प्रयुक्त हो रहे हैं, जो अपभ्रंश साहित्य से उसमें प्राप्त हुए हैं। प्रस्तुत निबन्ध में इन शब्दों में से कतिपय शब्दों पर तुलनात्मक दृष्टि से विचार किया गया है।

विबुधश्रीधर की रचनाओं में प्रयुक्त कुछ महत्त्वपूर्ण शब्द इस प्रकार है:

घाम, मुक्ख, पलित्त, ढोर, चरूव, मिस, सारि, तुप्प, घविय, अकूवार, धंघल, सा, णिल्लूर, पवग्ग, निरारिउ, नित्तुलए, असरालए, पयणिय, पसु, सेयसिरि, अरमाहरण, मालय, मालहो, रत्ति, परत्ति, तावत्तणउ, लइ, खडह इत्यादि।

कुछ इस प्रकार के शब्द भी सुकुमालचरिउ में उपलब्ध हैं, जो सांस्कृतिक इतिहास की दृष्टि से महत्त्वपूर्ण हैं। निबन्ध में उन पर भी चिन्तन किया गया है।

PJ—13 जैन दर्शन में अहिंसा का स्वरूप

कमलेशकुमार जैन, वाराणसी

भारतीय चिन्तनमनीषा में जैन दर्शन की भूमिका अपरिहार्य है। जैन दर्शन में अहिंसा के स्वरूप पर जिस सूक्ष्मदृष्टि से चिन्तन प्रस्तुत किया गया है, उसकी तुलना में न केवल भारतीय जैनेतर दर्शन अपितु पाश्चात्य दर्शन भी पीछे रह गये हैं। प्राणायाम जैसी योगपरक क्रिया में इतर भारतीय दर्शन प्रायः अहिंसा का उत्कृष्ट रूप देखते हैं, किन्तु जैन दर्शन में प्राणायाम के अन्तर्गत होने वाली गतिविधियों का सूक्ष्म चिन्तन/विवेचन कर उसमें सम्भावित हिंसा की ओर इंगित कर अहिंसा का समग्र रूप से पालन करने वाले को प्राणायाम से निवृत्त रहने का निर्देश है। मन, वचन और काय की निष्क्रियता में अहिंसा एवं क्रियाशीलता में हिंसा का विवेचन जैन दर्शन का प्राण है। सिंह जैसे क्रूर एवं हिंसक प्राणी का वध भी हिंसा की कोटि में समाहित है, क्योंकि सिंह का वधकर्ता स्वयं ही हिंसकों में परिगणित होकर हिंसकों की एक अन्तर्विहीन परम्परा को जन्म देता है। हिंसा के दो भेद —— द्रव्यहिंसा एवं भावहिंसा का निषेध भी जैन संस्कृति की विशेषता है।

जितना समय एक श्वास के लेने और छोड़ने में लगता है, उतने समय में अठारह बार जन्म और मरण की यात्रा करने वाले जीवों का उल्लेख जैन दर्शन की सूक्ष्मातिसूक्ष्म चिन्तनमनीषा का ही परिणाम है। आधुनिक वैज्ञानिक उपकरणों से रहित पूर्व युग में जैनमनीषियों का यह विलक्षण ज्ञान उनकी अनन्य चिन्तनशक्ति एवं अखण्ड-साधना का द्योतक है।

अहिंसा के क्षेत्र में जैन साधकों की साधना और चिन्तन-परम्परा में मौलिक भेद है, क्योंकि जैन दर्शन में अहिंसा का जितना चिन्तनपरक सूक्ष्म विवेचन किया गया है, उतना आधुनिक परिपेक्ष्य में पालन करना सहज संभाव्य नहीं है।

वर्तमान युग के वैज्ञानिक उपकरणों की होड़ ने न केवल मानव जाति को अपितु प्राणि-जगत् को संहार के कगार पर लाकर खड़ा कर दिया है, ऐसी विकट परिस्थिति में अहिंसा के मौलिक मापदण्डों/ चिन्तन-सूत्रों को प्रस्तुत कर अहिंसा की ओर मानव जाति का ध्यान आकृष्ट करना आज की ज्वलन्त समस्याओं का एकमात्र समाधान है।

PJ—14 BHAṬṬARAKA TRADITION

P. C. JAIN, JAIPUR

Bhaṭṭāraka tradition is found in both Digambara and Svetāmbara sects. More than twenty five seats of Digambara Bhaṭṭārakas are known today. They managed large estates donated to some temple and enjoyed supreme authority in religious matters.

The Bhaṭṭāraka tradition played an important part in the history of Jaina society. They preached, participated in various religious functions and made considerable contribution to the moral life of the people. Their works on various aspects of Jaina religion and philosophy and various other subjects including Astronomy, Medicine, Grammar, Mathematics and Law adorn the Jain Bhandars. Preservation of manuscripts was the most valuable work done by the Bhaṭṭārakas. Installation of various images was considered to be the main work of a Bhaṭṭāraka. These ceremonies presented a good opportunity for large religious and social gatherings and to establish one's prestige in the society.

They exercised an immense influence on the rulers and a few of them attracted the attention of even AKBAR and JAHANGIR and succeeded in obtaining from them substantial concession for the Jaina places of worship. They themselves were highly honoured by the conferment of high titles. Their services to the cause of general education and popular literature is great.

PJ—15 प्रश्नव्याकरणसूत्र के विविध प्राचीन संस्करण

सागरमल जैन, वाराणसी

प्रश्नव्याकरणसूत्र जैन अंग-आगम साहित्य का एक महत्त्वपूर्ण ग्रन्थ है। अंग-आगम साहित्य अन्य जैन साहित्य में अपेक्षाकृत रूप से प्राचीन माना जाता है। किन्तु उपलब्ध प्रश्नव्याकरणसूत्र का वर्तमान स्वरूप सातवीं शताब्दी से पूर्व का नहीं है। अन्य जैन आगम ग्रन्थों में उसकी विषयवस्तु का जो विवरण मिलता है वह वर्तमान प्रश्नव्याकरणसूत्र में उपलब्ध नहीं है। अतः यह प्रश्न स्वाभाविक रूप से उठता है कि प्रश्नव्याकरणसूत्र का प्राचीनतम स्वरूप क्या रहा है? प्रस्तुत शोधनिबन्ध में हमने यह वताने का प्रयास किया है कि प्रश्नव्याकरणसूत्र के वर्तमान स्वरूप के पूर्व इसके दो प्राचीनतम संस्करण और रहे हैं। इसके प्राचीनतम एवं प्रथम संस्करण के कुछ अवशेष हमें 'इसिमासियाइ' तथा "उत्तराध्ययन" में उपलब्ध होते हैं। इसी प्रकार इसके दूसरे संस्करण के कुछ अंश निमित्तविद्या से सम्बन्धित प्रश्नव्याकरण नामक अन्य ग्रन्थों के रूप में उपलब्ध हैं। यद्यपि प्रबलतम साक्ष्यों के आधार पर अभी यह निश्चित रूप से कह पाना कठिन है कि प्रश्नव्याकरण के नाम से निमित्तविद्या के जो दो-तीन ग्रन्थ उपलब्ध होते हैं उनमें से कौन प्रश्नव्याकरणसूत्र का प्राचीन द्वितीय संस्करण है।

उपलब्ध अन्य साक्ष्यों के आधार पर इसमें हमने यह भी वताने का प्रयत्न किया है कि वर्तमान प्रश्नव्याकरणसूत्र लगभग ७वीं शताब्दी में अपने अस्तित्व में आ गया था। इसके साथ ही इस शोधनिबन्ध में हमने उन कारणों का भी विवेचन किया है जिनके आधार पर प्रश्नव्याकरण की विषयवस्तु में इस प्रकार के परिवर्तन किये जाते रहें।

PJ—16 कुवलयमालाकहा में प्रमुख कथानक रूढ़ियाँ

कृष्णमोहन जोशी, उदयपुर

भारतीय साहित्य के सम्यक् मूल्यांकन के लिए कथानक रूढ़ियों के अध्ययन का अत्यन्त महत्त्व है। कथा साहित्य की सांस्कृतिक पृष्ठभूमि का विश्लेषण कथा साहित्य के सर्वप्रिय अभिप्राय (मोटिव्स) के परिज्ञान के विना संभव नहीं हैं। कथानक रूढ़ियों या अभिप्रायों के विश्लेषण से कथाओं के उपकरण पर तो प्रकाश पड़ता ही है, साथ ही कथातत्त्वों पर भी प्रकाश पड़ता है। कथानक रूढ़ियों का लोक साहित्य या लोक कथाओं से गहन संबंध है। लोक विश्वास व लोकाचार आदि से उत्पन्न ये कल्पनाएं होकर अभिजात साहित्य तक पहुँचती हैं और वहाँ उन्हें निश्चित स्वरूप की प्राप्ति होती है।

भारतीय साहित्य में विशेषकर संस्कृत साहित्य यथा पंचतंत्र कथासरित्सागर आदि में कई पाश्चात्य विद्वानों जिनमें ब्लूमफील्ड, पेंजर व जैकोबी के नाम प्रमुखता से लिये जाते हैं, ने कथानक रूढ़ियों पर कार्य किया है। प्राकृत साहित्य में संभवतः ऐसा प्रयास पूर्व में नहीं किया गया है।

उद्योतनसूरिकृत कुवलयमालाकहा सातवीं शती की एक उत्कृष्ट रचना है, जिसमें कथानक रूढ़ियों का जमकर प्रयोग हुआ है। प्रस्तुत निवन्ध में कुवलयमालाकहा की कथानक रूढ़ियों का विश्लेषण किया गया है तथा लोक साहित्य व अभिजात साहित्य से उसकी समानान्तर रूढ़ियों को मिलाने का प्रयत्न किया गया है।

PJ—17 संस्कृत-नाटकों में भाषा-प्रयोग

महेश्वरप्रसाद सिंह, मुझफ्फरपुर

१. विभिन्न आचार्यों द्वारा प्रतिपादित मत।

२. संस्कृत-भाषा का प्रयोग।

३. प्राकृत-भाषा का प्रयोग।

४. विभिन्न प्रकार की प्राकृत-भाषाएँ।

५. साहित्यिक प्राकृत भाषाओं पर विचार-विमर्श।

६. कतिपय संस्कृत-नाटकों में प्रयुक्त प्राकृत-भाषाओं पर विचार।

७. उपसंहार।

S.-30

PJ—18 जैन दर्शन में ईश्वर-विचारणा

हेमलता बोलिया, उदयपुर

जैन दर्शन में कर्त्तावादी ईश्वर के अस्तित्व का खण्डन किया गया है। वह जीव और अजीव दो तत्त्वों के पारस्परिक सम्वन्ध से सृष्टि के संचालन में विश्वास करता है। अतः उसकी दृष्टि में जगत् का संचालक ईश्वर नहीं है। वह आत्मा के तीन रूपों (१) वहिरात्मा (जगत्), (२) अन्तरात्मा, (जीव) और परमात्मा (ईश्वर) को स्वीकार करता हैं। कर्म-रजों से मुक्तात्मा ही जैन दर्शन की मान्यतानुसार परमात्मा कही जा सकती हैं। अतः जैन दर्शन को हम अनीश्वरवादी न मानकर वहु-ईश्वरवादी कह सकते हैं।

वस्तुतः जैन दर्शन, वैदिक-दर्शन में मान्य ईश्वर के स्वरूप का तो खण्डन करता है लेकिन ईश्वरत्व का नहीं। वह सर्वश्रेष्ठ कोटि की आत्मा को ही परमात्मा स्वीकार करता है, जो सर्वकर्म मुक्त, वीतरागी, सर्वज्ञ आदि गुणों से युक्त हैं। जैन दर्शन में परमात्मा को आप्त, केवलज्ञानी, जिन, अर्हन्त, सिद्ध, परमेष्ठी, तीर्थंकर आदि विभिन्न विशेषणों से जाना जाता है। लेकिन ईश्वर उपासना का व्यावहारिक पक्ष, सैद्धान्तिक पक्ष के प्रायः विपरीत है। जैन समाज में आज भक्ति, पूजा और उपासना की वही पद्धति प्रचलित है जो वैदिक परम्परा में पायी जाती है। जैन भी पूजा, स्तुति, उपासना, व्रत आदि के द्वारा ईश्वर की आराधना कर उसे प्रसन्न करने का प्रयत्न करते हैं। ऐसी स्थिति में विद्वानों के सम्मुख यह महत्त्वपूर्ण प्रश्न है कि वैज्ञानिक आधार पर प्रतिष्ठित होने पर भी जैन दर्शन के सिद्धान्त समाज में व्यावहारिक रूप में क्यों नहीं प्रचलित हो पाये? उनको व्यावहारिक स्वरूप प्रदान करने के लिए अब क्या प्रयत्न अपेक्षित है, इस पर चिन्तन होना आवश्यक है।

PJ—19 PRAKRIT LITERATURE : A DETAILED SKETCH

KRUSHNA KUMAR MISHRA, LUCKNOW

It is a well-known fact that Prakrit literature is mainly related to thousands of thousands folks of Indian origin (प्रकृतिर्लोकः तदागतं प्राकृतम्). The basic traits of this literature are as follows :

(*a*) Description of Nature.

(*b*) Diversified local touch in the language used in this literature.

(*c*) Usage of directly spoken dialects in the religious literature.

(*d*) Easiness of grammatical rules than in Sanskrit.

(*e*) The literature which finally proves to be real mass-media.

These traits of the Prakrit literature, very interestingly, must be studied carefully which undoubtedly upgrade this literature by its inner values.

PJ—20 जैन धर्म में नारी-मोक्ष

मिथिलेशकुमारी मिश्रा, पटना

जैन धर्म के दिगम्बर सम्प्रदाय के अनुसार नारी-मोक्ष की अधिकारिणी नहीं है। वह कभी तीर्थंकर हो ही नहीं सकती। उसका मोक्ष न होने के कारणों में उसका अचेलक न हो पाना तथा मायाचार प्रधान रूप से बताये गये हैं। जबकि नारी भव हेतु निर्धारित कर्म तथा तीर्थंकर हेतु कर्म यदि जीव एकसाथ पूर्ण कर ले और दोनों प्रकार के कर्मों का विपाक युगपत् हो तो अग्रिम भव में नारी और तीर्थंकर उसे दोनों ही होना चाहिए। जहाँ तक अचेलक की बात है, परिग्रह का सम्बन्ध मन से होता है। व्यक्ति सचेलक रहते हुए भी अपरिग्रही हो सकता है तथा अचेलक होकर भी नहीं हो सकता है क्योंकि परिग्रह का मूल ममत्वभाव है। १६ वें तीर्थंकर मल्ली की कथा स्त्रीमोक्ष का ज्वलन्त उदाहरण है।

सामाजिक दृष्टि से भी धर्म उपयोगी तथा निर्पेक्ष होना चाहिए। उसे स्त्री-पुरुष के भेद-भाव से क्या? जीव जिस प्रकार के कर्म करे वैसा फल उसे मिलना चाहिए। इन तथ्यों पर विचार करने पर ऐसा लगता है कि जैन धर्म में नारी-मोक्ष भी कर्मानुसार अपेक्षित है और जैन धर्म के सभी सम्प्रदायों को इसे स्वीकार करना चाहिए।

PJ—21 संस्कृत कथा-प्रबन्धों में उद्धृत अपभ्रंश काव्य

राधेश्याम मिश्र, गाजियाबाद

अपभ्रंश में लौकिक भावपरक मुक्तक काव्य की कोई संपूर्ण कृति नहीं मिलती, लौकिक भाव की प्रबन्धात्मक कृतियाँ भी केवल दो हैं—'कीर्तिलता' और 'सदेशरासक।' ऐसी स्थिति में संस्कृत और प्राकृत की वे कृतियाँ अत्यन्त महत्त्व की है जिनमें स्फुट रूप से लौकिक भाव के लगभग ९०० अपभ्रंश पद्य प्राप्त हैं जो लौकिक अपभ्रंश काव्य की सुदीर्घ और समृद्ध परम्परा का निदर्शन प्रस्तुत करते हैं। 'प्रबन्धचिन्तामणि', 'पुरातनप्रबन्धसंग्रह' और 'प्रबन्धकोश' संस्कृत के ऐसे तीन कथा-प्रबन्ध-संग्रह हैं जिनमें अपभ्रंश के लगभग सौ पद्य उद्धृत मिलते हैं।

संवत् १३६१ वि. में मेरुतुंगाचार्य-विरचित 'प्रबन्धचिन्तामणि' में पात्रों की उक्तियों के रूप में या कहीं-कहीं स्वतंत्र रूप में भी ४६ अपभ्रंश पद्य उद्धृत हुए हैं।

'प्रबन्धचिन्तामणि' के अपभ्रंश पद्य यद्यपि किसी-न-किसी इतिवृत्त के अंश हैं तथापि इनमें से लगभग दो तिहाई पद्यों को नीति-शृंगार-वीरादि-भाव-विषयक स्वतत्र मुक्तकों के रूप में स्वीकार किया जा सकता है, शेष एक तिहाई पद्यों का विषय शुद्ध इतिवृत्ताश्रित भावव्यंजना है।

'प्रबन्धचिन्तामणि'—ग्रन्थ-संवद्ध 'पुरातन-प्रबंध-संग्रह' में ५५ अपभ्रंश पद्य उद्धृत हैं।

'पुरातनप्रबन्धसंग्रह' के इन पद्यों में से २२ पद्य 'प्रबन्धचिन्तामणि' में प्राप्त हैं, १ पद्य 'कुमारपालप्रतिबोध' में और १ पद्य हेमप्राकृतव्याकरण में प्राप्त है।

कृति के 'प्रबन्धचिन्तामणि' में प्राप्त पद्यों को छोड़कर शेष पद्यों में भी इतिवृत्ताश्रित मार्मिक भाव-व्यंजना और अर्थगत-चमत्कार का समावेश हुआ है। कुछ पद्य प्रशस्तिविषयक और वीरभावविषयक हैं।

संवत १४०५ वि. में राजशेखरसूरि द्वारा विरचित 'प्रबन्धकोश' अपरनाम चतुर्विंशतिप्रवन्ध' में १८ अपभ्रंश पद्य मिलते हैं।

कृति का १ पद्य 'प्रबन्धचिन्तामणि' में, २ पद्य हेम-प्राकृत-व्याकरण में और १ पद्य के दो चरण 'कविदर्पण' में भी प्राप्त हैं।

'प्रबन्धकोश' में प्राप्त दो तिहाई अपभ्रंश पद्य नीतिविषयक हैं, शेष पद्यों में श्रृंगार-वीर-भक्ति आदि भावों की व्यंजना है।

'प्रबन्धचिन्तामणि', 'पुरातनप्रबन्धसंग्रह' और 'प्रबन्धकोश' के इन पद्यों की भाषा परवर्ती अपभ्रंश है। इनकी रचना अब अज्ञात अथवा लुप्त किन्हीं लौकिक प्रबन्धकाव्यों के अंशों के रूप में अथवा स्वतंत्र रूप में भी, विक्रम की बारहवीं, तेरहवीं और चौदहवीं शताब्दी के बीच हुई होगी।

PJ—22 कर्पूरमञ्जरी सट्टक में राजशेखर की चरित्र-चित्रण कला

वीरेन्द्रकुमार मिश्र, शिमला

राजशेखरकृत कर्पूरमञ्जरी एक सट्टक है। सट्टक नृत्य प्रधान होता है। इसका कोई कथानक विशेष नहीं होता है। इसके विपरीत नाटक में उसका अपना कथानक होता है। उसमें कथावस्तु विकसित होती रहती है। कथावस्तु के विस्तार से पात्रों के चरित्र को उठाया और गिराया जाता है। नाटक में मुख्य पात्र नायक होता है। साथ ही नायक विशिष्ट गुणों से युक्त होता है।

राजा चन्द्रपाल ही इस सट्टक का नायक माना जाता है। वह बहुत पराक्रमी राजा है। इसके पश्चात् विदूषक और विचक्षणा इस सट्टक के द्वारा हास्य सम्पन्न करने वाले पात्र हैं। यह दोनों महारानी विभ्रमलेखा और महाराज के समक्ष ही लड़ते हैं। और अन्त में हाथापायी तक की स्थिति में उतर आते हैं।

इसके अनन्तर भैरवानन्द इस कर्पूरमञ्जरी सट्टक का पात्र है। यह तान्त्रिक है। यह अपनी तन्त्र-शक्ति से कर्पूरमञ्जरी को, राजा के समक्ष, लाकर उपस्थित कर देता है। राजा उस पर देखते ही मुग्ध हो जाता है। अन्त में राजा का घनसारमञ्जरी के साथ विवाहसम्पन्न हो जाता है। घनसार मञ्जरी कर्पूरमञ्जरी का दूसरा नाम है।

भैरवानन्द इस सट्टक का विशिष्ट पात्र है। यह अद्भुत सिद्धि सम्पन्न है। वह मद्यपान और मांस भक्षण करता है। यथा—

"मन्तो ण तंतो ण अ किं पि जाणे, झाणं च णो किं पि गुउप्पसादा।
मज्जं पिवामो महिलं रमामो, मोक्खं च जामो कुल मग्ग लग्गा।।

इस प्रकार चरित्र-चित्रण की दृष्टि से कर्पूरमञ्जरी सट्टक में भैरवानन्द का ही विशेष रूप चरित्र समक्ष प्रस्तुत होता है। दूसरे पात्र का चरित्र इतना अधिक प्रभावपूर्ण नहीं है।

PJ—23 A JAINA VIEW OF KĪCAKA EPISODE IN THE MAHABHARATA

NEELIMA N. MONE, PUNE

The two great epics of India, the Rāmāyaṇa and the Mahābhārata provided quite a number of themes to later writers. This is seen even in the Jaina literature whose number of works have presented the Jaina versions of the Rāmāyaṇa and the Mahābhārata. A comparative study of the epic stories and their Jaina versions would prove of immense value in understanding the interactions between the Brahmanical and Jaina religion. I take up here, for example, the simple story of Kīcaka in the Mahābhārata and a little complex tale of Kīcaka in Jinasena's Harivaṁśapurāṇa. It proves how the Jaina authors used simple popular stories and used them for preaching their ethical religion by making additions to and modifications in earlier (even) skeleton-narratives.

PJ—24 SOME REFERENCES ABOUT HUMAN BIOLOGY IN JAIN SCRIPTURES

MUNI NANDIGHOSHAVIJAY, AHMEDABAD

In the Jain scriptures we found information about the different subjects like Physics, Mathematics, Biology, Geography and Cosmology. In this way we also find some references about human biology, i.e. physical structure of human body in Jain treatises.

Jain scriptures of karma philosophy like Karma-grantha, Karma-prakriti, give us an idea of different types of bone-joints. The technical word, used in the Jain scriptures for bone-joint, is SANGHAYAN. They are namely as follows: 1. Vajra ṛshabha nārācha, 2. Ṛshabhanārācha, 3. Nārācha, 4. Ardhanārācha, 5. Kilikā and 6. Sevārta.

The cosmological scriptures like Kshetra samās, Bruhat saṁgrahaṇi show the number of ribbing during the different period of TIME CYCLE. While a scripture Pravachanasāroddhār, which was written before 1000 years ago, by Shri Nemichandrasuriji, gives information about human biology of modern time. It shows the number of veins, place and weight of heart, liver, tongue etc., number of joints. It also gives important information about the time for developing of human embryo in the womb of mother and maximum time for possessing the embryo to one's womb and also gives the period of the embryo creating power of healthy women. It gives information about the fertilization of egg with a semen and food of an embryo at the first moment of fertilization. It indicates that the fertilization is nothing but descending of soul in a generative faculty or substance (ओज) made up of sperm and crimson.

PJ—25 जैन चित्रशैली का पृथक् अस्तित्व

मुनि शीलचन्द्रविजय, अहमदाबाद

आधुनिक पश्चिम भारत-प्रदेश में से मिली हुई, ई. ११ वें शतक से लेकर १६ वें शतक पर्यन्त की, ताडपत्रीय एवं कागज़ की सचित्र हस्तप्रतियां, वस्त्रपटों एवं काष्ठपट्टिकाओं में उपलब्ध चित्रकला के नाम-विधान के विषय में हमारे चित्रकला-मर्मज्ञों में भारी मतभेद रहा है। हमारे अभिप्राय से प्रस्तुत चित्रशैली को "जैन शैली" नाम देना अधिक युक्तियुक्त व वास्तवलक्षी लगता है। क्योंकि मध्यकालीन इन चित्रों के मुख्य आधारस्रोत जैन धर्माचार्य हैं। यह चित्रकला जैन धर्माचार्यों के निजी मार्गदर्शन तले विकसी व प्रसरी है, और किसी विशिष्ट स्थल के या राज्य या लोक के अवलम्बन पर नहीं। कतिपय-वसन्त-विलास, हंसावली इत्यादि जैनेतर ग्रन्थों में भी यदि यह चित्रशैली देखने मिलती है, तो उसका अर्थ यह होना चाहिये कि उन जैनेतर ग्रन्थगत चित्र भी जैन चित्रशैली के चित्रकार द्वारा चित्रित किये गये हैं।

PJ—26 CAṀDALEHA—AN APPRECIATION

BHAGABAN PARIDA, PURI

Saṭṭaka is a minor type of drama (Uparūpaka), its special characteristic being all its characters speaking exclusively in Prakrit. Caṁdalehā of Rudradāsa of the seventeenth century is one of the few saṭṭakas found so far (the earliest extant saṭṭaka being Kappuramañjarī of Rājaśekhara). In this article an attempt has been made to critically appreciate Caṁdalehā and to survey different Prakrits used in the drama.

PJ—27 धर्म की पहिचान

एम. पी. पेटेरिया, झांसी

भारतीय संस्कृति की दो मूल धाराएँ हैं—ब्राह्मण और श्रमण । दोनों ही परम्पराओं में धर्म शब्द का प्रयोग जी भरकर किया गया है। इनके विशाल वाङ्मय का व्यापक अध्ययन करने से पता चलता है कि 'धर्म' शब्द का जिन अनेकों रूपों में प्रयोग किया गया है, उन सब से उसके अनेकों अर्थों का बोध होना स्वाभाविक है। इन तमाम प्रयोगों में पिरोये जाने पर भी 'धर्म' शब्द का वह गरिमामय स्वरूप स्पष्ट नहीं हो पाता, जिसकी वजह से उसे शाश्वत-सत्य कहाँ/माना जाता है; और उसे सामान्य व्यवहार में 'दर्शन' से पूर्व स्थान दिया जाता है।

ब्राह्मण संस्कृति में 'धारणाद् धर्मः' कह कर धर्म की व्याख्या की गई है। यहां इसे 'धृञ्' धातु से निष्पन्न माना गया है। इस संस्कृति की राय में धर्म को धारण करने से 'अभ्युदय' प्राप्त

होता है और 'निःश्रेयस' सिद्ध होता है। जैसे—राजमुकुट-आभूषण आदि धारण करने से सुख-ऐश्वर्य आदि प्राप्त होने के साथ-साथ 'राजत्व' सिद्ध होता है। श्रमण-संस्कृति के आचार्यों ने धर्म को 'धृ' धातु से निष्पन्न माना है। 'धरतीति, धारयतीति वा धर्मः' इस व्युत्पत्ति के आधार पर इनकी मान्यता है—जिस तरह गीले-गन्दे विस्तर पर पड़े, रो-रहे बालक को उठाकर दूसरे स्वच्छ विस्तर पर माता/पिता लिटा देता है; वैसे ही सांसारिक कर्म-पङ्क में धंसे-पड़े जीवात्माओं को पतित, अधोगति से ऊपर उठा कर अध्यात्म के निर्मल-सुखद उच्चतम-उत्तमपद पर जो धर देता है, आसीन करा देता है वह 'धर्म' है। दोनों ही परम्पराओं ने धर्म में यह विलक्षण योग्यता मानी है कि वह जीवात्माओं को, न सिर्फ पतित होने से बचाता है, बल्कि उन्हें, उन्नत बनाकर, 'मोक्ष' जैसे उच्चतम उन्नत-पद पर प्रतिष्ठापित कर देता है।

इस आधार पर हम कह सकते हैं—धर्म यथार्थ में एक है, शाश्वत है। जब तक धरती है तब तक उस पर धर्म रहेगा। धरती जितनी है उतनी सारी धरती पर, सब जगह, 'धर्म' सदा एकसा मिलेगा। जब धर्म की पहिचान एक हो, उसका लक्षण और लक्ष्य भी एक हो फिर यह कैसे माना जाये—धर्म के भी अलग-अलग कुतबे होते हैं?

PJ—28 "मनुष्यकृत्यसार"—एक अध्ययन

इन्दुबाला पाटनी, इन्दौर

प्रस्तुत लघु शोधपत्र का उद्देश्य एक प्रसिद्ध दिगम्बराचार्य की अछूती रचना का परिचय करना है। यह रचना आचार्यश्री कुन्थुसागरजी महाराज द्वारा विरचित है। यथा नाम तथा गुण रचनाकार ने रचना का शीर्षक "मनुष्यकृत्यसार" अत्यन्त प्रभावशाली बनाया है। तपोनिधि विश्ववंद्य परमपूज्याचार्य १०८ श्री कुन्थुसागरजी महाराज का जन्म सन् १८९५ में शुक्ल पक्ष द्वितीया को कर्नाटक प्रान्त के ऐश्वर्यभूत बेलगांव के ऐनापुर नामक ग्राम में हुआ। बाल्यावस्था से ही धार्मिक भावना लिये हुए विचारों से अपने मनुष्य जन्म को सत्कार्यों में लगाने लगे। जीवन के अनेकानेक संघर्षों से सामना करते हुए दिगंबराचार्य पद को प्राप्त हुए इस बीच आपने लगभग ४२ ग्रन्थों की रचना की। जिनमें से कुछ अभी अप्राप्य हैं।

रचनाओं का मुख्य उद्देश्य धर्म को ख्याति प्रदान करने के साथ साथ धर्मपालनकर्ताओं एवं प्रत्येक प्राणी में श्रेष्ठ संस्कारों व आचारों की सुदृढ़ता लाना रहा है। प्रस्तुत शोधपत्र 'मनुष्यकृत्यसार' जिसका सम्पादन श्री लक्ष्मणसिंह बहादुर, के. सी. एस. आय. डूंगरपुर नरेश द्वारा वीर सं. २४६९ प्रथम बार किया गया।

प्रस्तुत ग्रन्थ में रचनाकार ने मनुष्य जन्म की सार्थकता बतलाते हुए मनुष्यों के प्रमुख कर्त्तव्यों पर प्रकाश डाला है। दर्शाये गये मूल, विशेष एवं अन्य कर्त्तव्य नवीन नहीं है क्योंकि इन सब का प्रकाशन प्राचीन मुनियों ने अनेकानेक ग्रन्थों में किसी न किसी रूप में प्रस्तुत किया है। जैन दर्शन में वर्णित धर्म के स्वरूप नामक भाग में मुनियों, श्रावकों आदि के कर्त्तव्यों के साथ-साथ प्राणी मात्र के कर्त्तव्यों का भी विश्लेषण किया गया है। इतना सब होने पर भी पूज्यपाद विश्वोद्धारक आचार्य श्री ने विश्व के सम्पूर्ण मानव मात्र के हित की अभिलाष से 'मनुष्यकृत्यसार' की रचना की।

कल्पनाओं से परे तत्त्वों की यथार्थता से परिपूर्ण यह ग्रन्थ जैन साहित्य में अनुपम है। पचास श्लोकों में निवद्ध तथा तीन अध्यायों में निवद्ध यह रचना अविस्मरणीय बन पड़ी है। प्रथम भाग मनुष्यों के कर्त्तव्यों को, द्वितीय भाग राजाओं के कर्त्तव्यों को तथा तृतीय व अन्तिम अध्याय समस्त विश्व के प्राणियों के आवश्यक कर्त्तव्यों की ओर इंगित करता है। इस ग्रन्थ को लघु काव्य की श्रेणी में भी रखा गया है। भाषा सरल, सहज व सुन्दर है। प्रमुख रस शान्त है एवं उपमा, रूपक, उत्प्रेक्षा आदि अलंकारों का प्रयोग स्वाभाविक है। इन्द्रवज्रा, उपेन्द्रवज्रा, उपजाति व अनुष्टुप छन्दों का प्रयोग गेयता प्रदान करने हेतु किया है, इस तरह भाषा को आकर्षक व रोचक बना दिया है। वस्तुतः यह एक महत्त्वपूर्ण जैन ग्रन्थ है। विद्वानों की सहमति से इस ग्रन्थ का समय सन् १९३९ के लगभग मान सकते हैं।

सम्पूर्ण विश्व जिस कगार पर स्थित है उसे देखते हुए मनुष्य जाति पर प्राचीन इतिहास में किये गये दंभ पर आश्चर्य होता है। पुनः मनुष्य जाति के उत्थान हेतु रचनाकार पूज्यपाद आचार्य कुन्थुसागरजी महाराज "मनुष्यकृत्यसार" की रचना करते हैं, जिसकी वर्तमान परिप्रेक्ष्य में मानव जाति को अत्याधिक आवश्यकता है।

PJ—29 जैन तथा व्याकरण-दर्शन में संज्ञा

बिशनस्वरूप रुस्तगी, दिल्ली

संस्कृत व्याकरण-शास्त्र में दो प्रकार की संज्ञाओं का उल्लेख हुआ है—(१) कृत्रिम तथा (२) अकृत्रिम। (१) कृत्रिम संज्ञा, यथाः—टि, घु, अथवा भ, जो नितान्त रूढ़ हैं। (२) अकृत्रिम संज्ञा—जो अव्यय, सर्वनामादि जैसे शब्दों द्वारा अभिव्यक्त प्रकृत अभिप्राय को सूचित करती है। कृत्रिम संज्ञायें प्रत्येक वैज्ञानिक प्रवन्ध के लिये आवश्यक हैं। पाणिनीय व्याकरण के प्रथम दो अध्यायों में इनका परिगणन एवं व्याख्यान किया गया है। अकृत्रिम संज्ञायें दो प्रकार की हैं—अवयवार्थानुसारी तथा अवयवार्थाननुसारी। प्रस्तुत लेख में संज्ञा के जैन दार्शनिक पक्ष का व्याकरण सम्मत अकृत्रिम संज्ञाओं के दार्शनिक पक्ष के सन्दर्भ में अध्ययन करने का प्रयास किया गया है।

जैन तथा व्याकरण—दोनों दर्शनों में संज्ञा पद की प्रमुख व्युत्पत्ति 'संज्ञानम् संज्ञा' उपलब्ध होती है। एतदनुसार दोनों दर्शन इसका अर्थ 'सम्यग्ज्ञान' करते हैं। व्याकरण-दर्शन 'सम्यग्ज्ञान' को सम्प्रत्यय या लोक-व्यवहार या प्रसिद्धि के अर्थ में स्वीकार करता है। जैन दर्शन केवल इतना ही अर्थ न लेकर इसे गहन दार्शनिक स्वरूप प्रदान करता है। उसके अनुसार सम्यग्ज्ञान पाँच प्रकार का है—मति, श्रुत, अवधि, मनःपर्यय तथा केवल। 'संज्ञा' को इनमें से प्रथम अर्थात् मतिज्ञान का पर्यायवाची माना गया है। 'गोम्मट सार' के अनुसार संज्ञा नोइन्द्रियावरण कर्म काक्षयोपशम या तज्जन्य ज्ञान हैं। इसके अतिरिक्त जैन तथा व्याकरण दोनों दर्शनों में संज्ञा 'नाम' को भी माना गया है। विशेष ध्यातव्य यह है कि जैन दर्शन के अनुसार संज्ञा पद से वाञ्छा या अभिलाषा अर्थ भी अभिप्रेत है। इस अर्थ को आधार मानकर जैन दर्शन ने संज्ञा के चार भेद किये हैं—आहार संज्ञा, भय संज्ञा, मैथुन संज्ञा तथा परिग्रह संज्ञा। अभिप्राय यह है कि जैन दर्शन के अनुसार आहार, भय, मैथुन तथा परिग्रह की अभिलाषा को भी संज्ञा स्वीकार किया गया है।

PJ—30 CANDRAPRABHACARITA A MINIATURISED JAINA MAGHA-KAVYA

SATYA VRAT, GANGANAGAR

Candraprabhacarita (CPC) of Vīranandī (11th century) forms an important link in the chain of poems written in pursuance of the Māgha-tradition. Basically intended as a biography of the eight Tīrthaṅkara, with all the trappings of the mahākāvya, the CPC seeks to attempt an adaptation of seventeen of Māgha's elaborate cantos to the extent that, in all essentials, it adds upto a miniaturised Śiśupālavadha in the body of Vīranandī's poem.

The essence of Vīranandī's adaptation lies in Cantos XII to XV. The mission of Pṛthvīpāla's emissary to the Court of Padmanābha in the earlier part of Canto XII is modelled on Māgha's Canto XVI and a part of XVII that combine to encompass the mission of Śiśupāla's envoy to Kṛṣṇa.

Padmanābha's expedition in Canto Thirteen of CPC is intended to match the third Canto of Śiśu. which likewise details the march of Kṛṣṇa's concourse. On account of Vīranandī's close adherence to the original, the Canto turns out to be a free adaptation of the corresponding piece in Māgha though it partakes some of the features of the fifth and twelfth Cantos of Śiśu.

The description of Maṇikūṭa in the fourteenth Canto, which presents a faithful reduction of Māgha's Cantos IV-V, is, in its earlier part, an echo of Raiyataka, described by Māgha with the jugglery of Yamaka. The second segment of the Canto (XIV) attempts a counterpart to the exhaustive account of the encampment of the Yādavas on Raivataka, in the fifth Canto of Śiśu.

Canto fifteen represents a stupendous feat on the part of Vīranandī. Herein he has accomplished the prohibitive task of reducing three of Māgha's formidable Cantos (XVIII–XX) to a readable form in a wee more than 125 verses.

Vīranandī's commitment to the Māgha tradition is testified by the fascination that he demonstrably entertains for the stereotyped digressions, which, though sanctioned by poeticians, are, after all, not germane to the texture of his theme.

PJ—31 A NOTE ON THE PRĀKRIT WORD छइल्ल

SHIV SHANKER PRASAD, MUZAFFARPUR

The word छइल्ल is used in the first verse of the first act of the Karpūramañjarī. In Sanskrit-Chāyā we come across विदग्ध in the place of छइल्ल In reality, the word छइल्ल does not seem to be an evolute from the Sanskrit word विदग्ध.

An attempt is made here to throw some light on the problem.

PJ—32 REFUTATION OF ADVAITA VEDĀNTA IN MAJOR JAINA WORKS

Y. S. SHASTRI, AHMEDABAD

Jainism like the systems of Indian philosophy, presents views of all the others as pūrvapakṣa (prior view) with considerable care and establishes its own principles refuting the opponent's view with logical rigour. History of Jaina philosophy reveals a very important thing that like great thinkers of other schools of thought, such as Bhartṛhari, Kumārila, and others, it also treats Advaita as real Vedānta system. Eminent philosophical personalities of Jaina thought presented and refuted only Advaitya system of Vedānta in their writings. Even later writers who flourished after Rāmānuja and Madhva mention neither Viśiṣṭādvaita nor Dvaita system of Vedānta.

Though certain common features are found in both, Jainism and Advaita still in certain matters both the systems are diametrically opposed to each other. Advaita believes in absolute non-dualism, while Jainism advocate non-absolutism or many-sided theory of Reality (Anekāntavāda). It is a system of realism, dualism nnd pluralism. According to Jainism, Advaita is onesided theory which gives only partial knowledge of Reality (Saṁgrahanaya).

Jaina thinkers argue that Advaitic doctrine of non-duality of Brahman, theory of māyā and Ekajīvavāda (oneness of Sats) etc. cannot be proved by any accredited means of knowledge (i.e. perception, inference and Agama). If Advaita is provable by any means of knowledge, then there is duality of pramāṇa and prameya. Jainas are staunch realists. They criticise Advaita on the basis of their realistic stand-point. This criticism of Advaitic conceptions is scattered in different Jaina works. An humble attempt has been made in this paper to size them into unity in a very condensed form.

PJ—33 JAINA MEDICAL RECIPES

K. V. SHETH, AHMEDABAD

The Jaina system of medicine was methodised and arranged by Ugradityācārya in Kalyāṇa-kāraka (815 A.D.), a medical treatise dealing with medicine and surgery in the main more or less on a rational basis with scientific terminology on the lines of Caraka and Śuśtruta.

In this work liquor, meat and honey have not been used in the application of medicine because they involve violence to animals. This indicates the practising of Ahiṁsā even in the use of medicine. Only plants, minerals and metals, etc. have been pointed out in the application of medicine.

In the Iatro-Chemical period (1300-1500 A.D.) also the same medical principles were followed by Jainācāryas. The prominent feature of their medical science of this period lay in the search after the elixir vitae; numerous preparations of mercury, iron, copper, gold, silver and other things were found to be helpful accessories in medicines.

At first they came to be used cautiously and tentatively with the recipes which were drawn chiefly from the plant kingdom, but they began soon to assert a supremacy of their own to supplant the old Ayurvedic treatment by herbs and simples. The one characteristic feature of this period is that opium is recognised as an official drug in the materia medica portions.

A special stress has been laid on the therapeutic efficiency of mineral preparations. Over and above opium some other foreign drugs were incorporated in the pharmacology, e.g. rasakarpūra (calpmel), chobcīnī (smilax china) etc. to treat the case of syphilisa foreign disease.

PJ—34 JASAHARA-CARIU OF PUṢPANDANTA (AN APABHRAṂŚA WORK OF THE 10TH CENTURY) AND YASHODHARCARITEYA SANGRAH OF POET JANNA (A KANNADA TEXT)—A COMPARATIVE STUDY

S. A. SHIRGUPPI, KOLHAPUR

Introduction :

The life-story of King Yaśodhara is a most popular theme among Jains since the time of Haribhadra (8th century) till the end of eighteenth century. One can easily know this story to be highly popular as it is found in many languages like Sanskrit, Prakrit, Apabhraṃśa, old Gujarati, old Hindi, old Tamil and old Kannada. Uptil now some 29 authors have worked on the subject.

Points of difference:

Phapadanta has divided his work in four sandhis or paricchedas. The total number of Kadavakas is 138. Whereas Janna divides his work in four avataras, the total number of stanzas is 310. If we think of the sources of these two works, Janna, at the very out-set, says that this story has been already narrated in Sanskrit, Prakrit and Kannada languages by former poets. In a nut-shell, the work of Janna is a simple translation of Vādi-Rāja's Sanskrit work but still it is not a mere translation. Some of the desi metres and metaphors used in this poem are really very good, mostly in the beginning of his 25 stanzas where he describes himself and his patron Ballaladeva.

The common things in both the works:

Both the works describe Rajapura as the capital and the king who ruled over there was Maridatta by name. The worship of the Goddess Candamari was being performed by offering all the beings including the human couple (Abhayaruchi a boy and Abhyayamatī a girl). Once by taking permission of their teacher Sudattacharya by name, this boy and girl were wandering for alms and royal officers took them to the temple of goddess Candamari. The king was very much pleased to look at these two beautiful figures and asked them to tell their own story. Abhayaruchi thought that telling his own story among these impious people was all in vain. But on the king repeatedly requesting, Abhayaruchi started telling his own story.

PJ—35 THE INFLUENCE OF HINDU SAMSKARAS (SACRAMENTS) ON JAINA HOUSEHOLDER'S LIFE AS REFLECTED IN TAMIL NARRATIVE LITERATURE

R. VIJAYALAKSHMY, MADRAS

This paper deals with the influence of Hindu Samskaras on Jaina householder's life, with special attention focussed on Tamil narrative literature. Tamil medieval narrative literature written by Jaina authors contains valuable informations for the study of society and practices prevalent during this period. This study is only one aspect among many to show the various aspects of the Jāina society in Tamil Nadu.

PJ—36 जैन-सप्तभंगी : आधुनिक तर्कशास्त्र के संदर्भ में

भिखारी राम यादव, औरंगाबाद

हमारी भाषा "विधि", और "निषेध" से आवेष्टित है। हमारे सभी प्रकथन "है" और "नहीं है" इन दो ही प्रारूपों में अभिव्यक्त होते हैं। सामान्य तर्कशास्त्र भी प्रकथन के "विधि" और निषेध" इन दो ही मानदण्डों को अपनाता है। किन्तु जैन तर्कशास्त्र "विधि" "निषेध" के अतिरिक्त एक तीसरे विकल्प को भी मानता है। चिसे अवक्तव्य कहते हैं। इस प्रकार जैन दर्शन के अनुसार "विधि" "निषेध" और "अवक्तव्य" ये तीन भाषायी अभिव्यक्ति के विकल्प हैं। इन्हीं तीन मूलभूत विकल्पों से जैन दर्शन चार संयुक्त विकल्पों को तैयार करता है। इस प्रकार तीन मूल और चार संयुक्त विकल्पों को मिलाने से सात विकल्प बनता है जिसे जैन दर्शन में सप्तभंगी कहते हैं। उनके नाम इस प्रकार हैं:

(१) स्यात् अस्ति, (२) स्यात् नास्ति, (३) स्यात् अस्ति च नास्ति (४) स्यात् अवक्तव्यम्, (५) स्यात् अस्ति च अवक्तव्यम्, (६) स्यात् नास्ति च अवक्तव्यम्, (७) स्यात् अस्ति च नास्ति च अवक्तव्यम्।

अब प्रश्न यह है कि क्या सप्तभंगी के ये सातों भंग तर्कतः सत्य हैं? क्या इनमें सत्यता, असत्यता जैसी दो ही कोटियाँ हैं जैसे कि सामान्य तर्कशास्त्र मानता हैं? क्या ये तार्किक प्रारूप हैं? क्या इनका मूल्यांकन संभव है? आदि-आदि। किन्तु इतना तो निर्विरोध सत्य है कि जैन सप्तभंगी एक तार्किक प्रारूप है। उसके प्रत्येक भंग में कुछ-न-कुछ अवश्य मूल्यवत्ता है। इसलिए सप्तभंगी को आधुनिक तर्कशास्त्र के परिप्रेक्ष्य में विवेचना आवश्यक है। हम प्रस्तुत निबन्ध में इन तथ्यों पर विस्तृत विवेचन करने का प्रयास करेंगे।

History

H—1 EVOLUTION OF THE INSTITUTION OF BEGGARY IN ANCIENT INDIA

SUBRATA KUMAR ACHARYA, SAMBALPUR

It is a truism of history that religion which gave spiritual solace to millions of this land bred in its wake the very fraudulent crime of beggary. Prior to the Indus civilization there was no surplus, man lived on the edge of his needs. But in the next, though the north-western part of India witnessed affluent urban cultures, the rest of this vast country was yet to see the torch of civilization and they solely remained as food-gathering people. Subsequently when the cultured Aryans came in touch with the constantly migrating nomads, adjustment and maladjustment operated alternatively in the social climate of the then India. The aboriginals to whom agriculture and industry afforded little scope resorted to begging. Later on the rigid Varṇāśrama-dharma of the Brahmins, the austere asceticism of the Jainas and the liberal śramaṇic way of the Buddhists encouraged the homeless life with begging as the sole means of survival. In the centuries immediately preceeding and succeeding the Christian era when most of the religions witnessed split within their folds, the homeless life of the Brāhmaṇas and Śramaṇas corrupted and lost their former significance. To these corrupted saṁghas or āśramas, poors, destitutes, criminals, aboriginals and above all persons wounded in battles flocked together for their bare existence. Institution of beggary thus gradually spearheaded and assumed the status of a recognised institution in the so-called dark age. The golden epoch demonstrated an affluent economy, yet in the age of feudalism (c. 500 A.D.–1200 A.D.) the crisis aggravated alarmingly and the institution of beggary became the evil of evils of the society.

H—2 ECONOMIC INDEPENDENCE IN THE RAMAYAṆA

K. B. ARCHAK, DHARWAD

It is, in fact, economic independence that provides the essential requirements to the social life. And, as such, this paper aims at presenting within brief limits the study of the economic structure of life of the Rāmāyaṇa age, in three aspects, viz. (1) Food, (2) Shelter, (3) Clothing. The historical and comparative approach to the Immortal Poem "Rāmāyaṇa" has been made to show the culture and civilization of India down the ages. In forming an estimate of the economic consciousness of the Rāmāyaṇa-people,. the circumstances of the particular behaviour of different characters are taken into account. It is found in the Rāmāyaṇa that in spite of utmost independence, there is no one as individual or a class who will stand up to urge his demand. It is concluded that the Indo-Aryan society as depicted in the Rāmāyaṇa had reached the climax of civilization and its continuity in some respects upto the recent ages.

H—3 कालिकापुराणम् की समसामयिक संस्कृति

राघवेन्द्र आर्य, भागलपुर

महापुराणों के अनन्तर प्रभुख उपपुराणों में कालिकापुराण भी एक है जो शाक्तधर्म का पाञ्चजन्य फूंकता है। १०वीं-११वीं शताब्दी की यह रचना भारत के पूर्वीय अञ्चल विशेषकर आसाम., बंगाल की सांस्कृतिक स्थिति का परिचय देता है। तद्युगीन कृषिव्यवस्था, वस्त्र, उतसव-कला-वर्णव्यवस्था-स्त्रीपुरुषों की स्थिति–अलंकार प्रसाधन–आश्रमव्यवस्था–धार्मिक विचार–राजधर्म संस्कार–पीढभ्रमण आदि का यह साङ्गोपाङ्ग वर्णन करता है। यह उस युग की विशिष्ट संस्कृति का परिचायक ग्रन्थ है।

H—4 ETHICS OF THE KURUKṢETRA WAR

ARUNIMA BANERJEE, CALCUTTA

The Kurukṣetra war has been called a Dharmayuddha—a crusade. Almost all the Kṣatriyas in India took part in it though the main contestants were Duryodhana and Yudhiṣṭhira. The ·Kṣatriyas ·found an opportunity to ascend to heaven through heroic death in the battlefield. But their selection of sides was mostly guided by human interests. Personal jealousy, family feuds, matrimonial relation etc. were more effective here than pure ethics. In the cases of the generals like Bhīṣma, Droṇa etc. personal considerations were stronger than righteousness, though they pronounced that where there is justice there is victory and even prayed for the victory of Yudhiṣṭhira.

This war helped Lord Kṛṣṇa in his Dharmasaṃsthāpanā and the Pāṇḍavas were His instruments to achieve this end. To Yudhiṣṭhira it was a Dharmayuddha as he fought this battle to recover his lost territory which he must protect and enrich as a Kṣatriya. The lapses committed by him or his people were unavoidable for the achievement of the end. The Mahābhārata shows that he sincerely repented and atoned for them according to the time honoured codes of conduct.

H—5 STRĪRAJYA—ITS IDENTIFICATION

BIBEKANANDA BANERJEE, BURDWAN

Strīrājya has been mentioned in the Mahābhārata, Bṛhatsaṃhitā of Varāhamihira, Harṣacarita of Bānabhaṭṭa and Rājataraṅgiṇī of Kalhaṇa. But it has not so far been satisfactorily been identified. It has been translated as the 'realm of the Amazons in the Mediterranean'. Agrawal following Levi believes that a courteer of Harṣavardhana in the seventh century A.D. can cite the fact that Alexander the Great could not conquer the Mediterranean Kingdom of this name. But it is difficult to accept the identification of Alexander with Caṇḍakośa of the Harṣacarita.

We, on the other hand, want to identify Caṇḍakośa with 'Caṇḍāśoka' who was an Indian Emperor and has a better claim to be known in India of the seventh century A.D. Aśoka did not conquer the Strīrājya which according to the Rājataraṅgiṇī lay in or near about Assam. It cannot be a far off place as the Mahābhārata, Bṛhatsaṁhitā and Rājtaraṅgiṇī are aware of its existence.

As regards the transformation of 'Gaṇḍāśoka' to 'Caṇḍakośa' scribal mistake should be held responsible.

H—6 VABRUVĀHANAR YUDDHA (ASSAMESE MAHĀBHĀRATA) BASED ON JAIMINI BHARATA

SADANANDA BEZBARUA, DHUBRI

The translation of the original Sanskrit Mahābhārata into Assamese was started in the 14th century. King Durlabhanārāyaṇa of Kāmatāpur entrusted the poet Harivara Vipra to translate into Assamese the Vabruvāhanar Yuddha of Jaimini's Aśvamedhikaparvan (Chapters 22-24 and 37-40.) Bhabāni Dās of the 17th century also translated the same Vabruvāhanar parva along with other episodes of Jaimini Aśvamedha Parva.

Vabruvāhanar Yuddha is a separate kāvya. The poet's successful rendering follows the origin. Nevertheless, Harivara takes the privilege of adding adaptation to the main theme; sometimes he prefers inclusion of his own imagination too. The poet is bold enough to use rhetoric language like similes and metaphors rich in Assamese vocabulary. Still, rarely he deviated from the origin of Jaimini's Aśvamedha Parva.

The kāvya is centred round Maṇipura. However, the original Jaimini Bhārata does not point out the place in question to this present Manipur. Even, a different path is followed by the sacrificial horse. But the people of Manipur and Assam still believe that the land in which Vabruvāhana reigned belongs to present Manipur.

By showing the Nāga-kanyā Ulūpī as the wife of Arjuna, the poet tried to show a relation between the Serpent and the Human race. It was a well-known fact that Vabruvāhana killed Arjuna over the issue of the sacrificial horse. Ultimately, Arjuna was restored to life by the magic touch of the jewel found in Nāgaloka.

Two things become crystal clear in this episode. One is (1) no son can easily forget the humiliation of his mother perpetrated even by his own father. (2) The second point is that pride grows before destruction. Kṛṣṇa purposefully absented Himself from the battle-field just to remind Arjuna about his limited strength and power. Ultimately, Arjuna gets the appropriate punishment he deserves for the wrong done to a mother of a brave warrior like Vabruvāhana.

H—7 HISTORY OF THE SIBI SETTLEMENT IN MADHYAMIKĀ

B. K. CHATTOPADHYAYA, BURDWAN

The course of the history of the 'Sibi tribe seems to have been determined by the Greek invasions of India. In the 2nd century B.C. Madhyamikā, near Chitor, was the 'sibi settlement, as it is suggested by the evidence of coins bearing the legend Majhamikayā 'Sibijanapadasa. But it appears on the available evidences that the territory in and around Madhyamikā or Chitor was not originally inhabited by the 'Sibis. The Nishadas are known to have been original settlers of Medapata or Mewar including Chitor. The question therefore naturally arises wherefrom the 'sibis' migrated to settle in Madhyamikā. From the classical accounts it is learnt that the people named 'Siboy' were settled in the 4th century B.C. somewhere in the Shorkot region in the Jhang District (Punjab) below the junction of the Jhelum and the Chenab. From the Mahābhārata it appears that a rastra or the realm of the Sibis ruled by king Uśīnara lay not far from the Yamunā. The branches of the 'Sibi' people are also found in Sindh and on the banks of the Kāverī. But it seems that the Shorkot region in the Punjab was the earliest home of the 'Sibis' wherefrom they later migrated in different directions.

From the classical accounts it may be derived that the Macedonian invasion brought about a havoc in the country stretching upto the vipāś and this might have motivated the Sibis to leave the Shorkot region for a new home of their own. While regarding other settlements of the Sibis we have no chronological idea; their settlement in Madhyamikā can be reasonably dated on numismatic grounds, to the 2nd century B.C.

The part played by the 'Sibis on offering resistance to the Greek invasion led by Demetrius or one of his colleagues is not known to us. But it may be reasonably assumed that the imperial thrust of the Greeks forced the Sibis to migrate elsewhere and as a result they are found to have dispersed in a vast territory stretching from the Jamuna to the Kaveria.

H—8 A FRENCH TRAVELLER IN INDIA IN THE LATE 19TH CENTURY —ANDRÉ CHEVRILLON

T. P. DASH, HYDERABAD

The fourth quarter of the 19th century saw an effervescence of French intellectuals visiting India.

André Chevrillon, who is known to the world of English studies and became a member of the French Academy, undertook his journey to India quite young, before settling down in his academic career. His intellectual calibre can be judged by his parentage (nephew of the French philosopher Taine, he passed his childhood in England where his father was a banker), and solid studies (he was selected in the tough competitive examination of French Educational Service, and appointed in the Naval College) when he was awarded the travel grant in 1888. During his tour, he met towering personalities like Bhagwan Das and Annie Besant who initiated him to the Indian philosophy and customs; he made also extensive study on the Indian way of life and put all this on record in his book that has still remained as one of the best in the genre. It attracted so much of attention that great contemporary critics like E.M. de Vogüé wrote about it, and was translated into English by an American, into German by Annette Koble, and into Bengali by Jyotirindranath Tagore, and elder brother of Rabindranath Tagore whom he had also met during the latter's visits to the Clug "Autour du Monde" (Around the World) in Paris. He was deeply fascinated by this journey and revisited the country of his own in 1901, when he went up to Burma, and published again an interesting account of the visit, disclosing the sanctuaries and ceremonies of the Gangetic valley. These travel accounts, in which Indian view of life has been exposed, are authentic tools of closer knowledge of India and its people.

The paper deals in greater details about the contents of the disclosures made by André Chevrillon.

H—9 A STUDY OF LAND-SYSTEM IN THE COPPER-PLATE GRANTS OF THE MAITRAKA (C. 470 A.D. to 788 A.D.) KINGS OF GUJARAT

Y. I. DIXIT, AHMEDABAD

Maitraka kings of Gujarat — sources i.e. copper-plate grants of the Maitraka kings — donations to Brāhmaṇas, Baudha — Vihārās etc. — purpose — Diplomatic of the Maitraka copper-plate grants.

Land system : Ownership of land — technical terms i.e. Satka, Prabhukta and Pratyaya; Kṛshataḥ, Karshayataḥ, and Pradiśataḥ — thin meanings — Units of land measurements i.e. Pādāvarta, Vṛihipiṭaka, Bhakṭi — Units of Administration i.e. Rāshṭra, Bhukti, Vishaya, Paṭṭa, Aharaṇi — Āhāra, Pathaka, Bhūmi, Sthatī, Piṭha, Diaṅga : Nagara, Pura, Purī, Pattana; arāma : arāmaka, padra, padraka, pallī, pallīkā.—Conclusion.

H—10 THE HISTORICAL IDENTIFICATION OF RAGHU'S DIGVIJAYA IN KĀLIDĀSA'S RAGHUVAṀŚA

A. P. DWIVEDI, BUNDELKHAND

A literary production is in essence either autobiographical or biographical or a complex of both and is a sugar-coated criticism of the contemporary milieu; it carries in its womb, the foetus of the future civilization of the society.

In the Digvijaya of Raghu, Kālidāsa aestheticizes the invasions of and the expeditions into the foreign realms by some compatriot, valiant king — emperor belonging to his either contemporary or immediately past age.

Some prominent litterateurs have felt tempted to identify 'Raghu' with either Chandragupta II or Skandgupta belonging to the imperial Gupta dynasty and his Digvijaya with the conquests of these princes. But these hypotheses do not stand even a cursary closer scrutiny.

The statement of Sāba, a minister of Chandragupta II that the latter set out to conquer the whole world, does not furnish further details of his conquests to enable their identification. Further, history records only his conquest of the Saka ruler of Gujarata and Kathiawar Peninsula Rudrasingh III who was not only defeated but his kingdom was also annexed by Chandragupta II. But in the series of the conquests of Raghu's Digvijaya, there is no such event. Having worsted the Aparānta Raghu adopts the land route to Parsia.

On the other hand, it can be safely postulated that it was Chandragupta Maurya whose conquests all around the bordering foreign Kingdoms and republics supplied the historical nucleus to Kālidāsa who trimmed it with his imgination and we have the Raghu's Digvijaya in Raghuvaṁśa. The reasons are not far to seek : *first,* the geographical data — names of territories, their kings, rivers, mountains etc. figuring in Raghu's Digvijaya episode in Canto IV of Raghuāṁśa are cent per cent identifiable from the historical map showing the 'Sixteen Mahajana padas' about the beginning of 600 B.C.; *second,* all the conquests of the series of Raghu's Digvijaya are convincingly ascertainable from the conquests of Chandragupta Maurya as described in the accounts of histotians Plutarch and gustin, the Sanskrit Drama Mudrārākṣasa, Pāli Buddhist

works like Mahāvaṁśaṭīkā etc., *third* the extent of the empire of Chandragupta Maurya hundred per cent confirms the extent of suzerainty of Raghu generated by his Digvijaya as described by Kālidāsa.

Thus, the identity of Raghu as Chandragupta Maurya and his Digvijaya as the latter's conquests of the various foreign kings around his empire are inisputably established.

H—11 वल्लभीराजध्रुवसेन, सम्राट् हर्षवर्धन का जामाता कैसे ?

प्रभुनाथ द्विवेदी, वाराणसी

सम्राट् हर्षवर्धन (६०६-६४७ ई.) का चालुक्यराज पुलकेशी द्वितीय से नर्मदा के तट पर जो युद्ध हुआ था, उसमें हर्षवर्धन की ओर से वल्लभी का राजा ध्रुवसेन दूसरा (या ध्रुवभट्ट) भी अपनी सेना के साथ उपस्थित था। हर्षवर्धन के सम्बन्ध में लिखने वाले प्रायः सभी इतिहासकार ध्रुवसेन दूसरा को हर्षवर्धन का जामाता (दामाद) बताते हैं। किसी ने भी यह सूचित नहीं किया है कि वे किस आधार पर ध्रुवसेन को हर्षवर्धन का जामाता मानते हैं? हर्षवर्धन के सम्बन्ध में प्रमाणिक सूचना देने वाले स्रोत (ह्वेनसाँग का यात्राविवरण, बाणभट्ट का हर्षचरित आदि) हर्षवर्धन के विवाह, सन्तान आदि के विषय में सर्वथा मौन हैं।

प्रभाकरवर्धन की तीन सन्तानें थीं—पुत्र-राज्यवर्धन और हर्षवर्धन तथा पुत्री राज्यश्री। राज्यश्री का विवाह मौखरिवंश के राजा ग्रहवर्मा से हुआ था, जिसकी हत्या कर दी गई थी और राज्यश्री निःसन्तान रह गई थी। राज्यवर्धन भी धोखे से मार डाला गया था और उसका भी विवाह नहीं हुआ था। हर्षवर्धन के भी विवाह का किसीने वर्णन या उल्लेख नहीं किया है और ४२ वर्ष के उसके शासन तथा युद्धों का विवरण तो प्रायः मिलता है किन्तु कहीं भी, किसी भी अवसर पर हर्षवर्धन के साथ उसकी महारानी का उल्लेख नहीं मिलता। हर्षवर्धन की मृत्यु के बाद किसी उत्तराधिकारी के अभाव में वर्धन साम्राज्य ही समाप्त हो गया। अतः निश्चित है कि हर्षवर्धन निःसन्तान था।

इस प्रकार मुख्य विचारणीय समस्या यह है कि वह कन्या कौन थी, जिसका विवाह हर्षवर्धन ने ध्रुवसेन दूसरा से करके उसे अपना दामाद बनाया। इस सम्बन्ध में दो सम्भावनायें हो सकती हैं—या तो वह हर्षवर्धन की दत्तक-कन्या रही हो अथवा उसके चचेरे भाई श्रीकृष्ण की पुत्री रही हों। श्रीकृष्ण का उल्लेख बाणभट्ट ने हर्षचरित में किया है।

H—12 ANTIQUITY OF PILLARS IN INDIA

SHUBHDRA GUPTA, MUZAFFARPUR

Apart from the different art forms, oral traditions and time-honoured tores, we can have a glimpse of India's past from the inscriptions on pillars. Although the largest number of pillars were built during the rule of AŚOKA, there were

pillars even in the pre-historic times and the vedic age. There are many references to pillars and stupas to prove it. These pillars used to be built for various reasons; astronomical study with the help of pillars in observatories, propagation of moral principles and religious ideas, route directions. The shape and model have varied from age to age. King AŚOKA made use of pillars that existed from before to inscribe his teachings. Many of these pillars have stood the test of time and offer valuable material for historical researches into India's past.

H—13 INDIA IN YĀSKA'S AGE

ANIRUDDHA JOSHI, CHANDIGARH

Yāska's 'Nirukta' deals primarily with Etymology. But there are certain clear references available in his work which show us a glimpse of India of his time.

In ch. II while noticing dialectical differences of spoken Sanskrit, Yāska mentions people from various states like Kambojas, Easterners, Aryans and Northerners. Yāska differentiate Aryans from Easterners and Northerners. This shows that Aryans at that time had not moved further from Western India. Similarly he divides people into three categories i.e. 'Aryas', 'Anāryas' of 'Asuras'. Yāska while quoting Aupamanyava mentions that according to some people there were five castes (varṇas), the fifth being Niṣadas. He has also given hints about the existence of a cult of Phallus worshippers. While explaining word 'Devaraḥ' Yāska says, 'he is so called because he is the second husband'. This refers to the custom called Niyoga. Similar customs prevailed amongst Jews and Indo-European people.

Yāska has vividly discussed the status of women in the family. He debates at length the point, whether a daughter can have share in parental property or not. Yāska also gives hints about number of social customs. He enumerate types of marriages, dilates upon the status of brotherless woman and widow. Social evils like gambling, stealing, drinking and murders are condemned. Exploitation of money lenders and other economic issues are also succinctly reflected in the treatise.

H—14 THE CENSUS BOYCOTT OF 1931 DURING THE CIVIL DISOBEDIENCE MOVEMENT WITH SPECIAL REFERENCE TO THE BOMBAY PRESIDENCY

JAISINH KADAM, KARAD

In this paper an attempt is made to highlight the nature of the Census Boycott of 1931 during the Civil Disobedience Movement in the Bombay Presidency.

The British Government had successfully completed the census operation in 1881, 1891, 1901, 1911, 1921. However, during the census of 1931 the government had to face an effective boycott over the census by the Indian National Congress.

Mahatma Gandhi asked the nation to boycott the census.

Obliteration of census numbers put on houses by census officers, refusal to do any census work was in short the programme of census boycott, The ways and means used by the boycotters were of various kinds. However, obliteration of census numbers was a general phenomenon in the presidency. Because of this the enumerators were mostly disheartened.

The government did not adopt any special measures to deal with this boycott. Action against offenders was generally taken under the Indian Census Act or Section 17(1) of the Indian Cricimal Law Amendment Act, 1908.

The census operation led to the conflict with the public opinion. People from different walks of life took an active part in the boycott. It caused a huge waste of public money. The population figures as given by the government were inaccurate. The census operation of 1931 was largely a failure on the part of the British Government and a victory on the part of the Indian National Congress.

H—15 REVENUE SOURCES OF ASSAM DURING THE AHOM ADMINISTRATION

RAMESHCHANDRA KALITA, GAUHATI

Assam was ruled by the Ahom kings for the period with effect from 1228 to 1826 AD. During the period of their administration Assam was found very prosperous with her gold and coins. It was not the usual custom of the Ahom Administration to collect land revenue from all. According to the system, a man of general class was known as paik who was not entitled to pay land revenue though he was allotted two puras of land with a plot for residential use. In return he rendered his service to the State physically for three to four months a year. Only the people of higher class known as chamuas were bound to pay tax.

In spite of this fact, the kings were very proud of their treasury, because the state had several sources to provide fund to the treasury of Assam including production of gold.

Gold was obtained from the river-sands of Assam. The king engaged one to two thousand paiks to wash gold in the rivers, and each of them was bound to pay one to one and half rupee weight of gold to the king.

There were some chowkis to act as custom house and each of the chowkis earned good amounts for the treasury of the State.

In addition to the above there was a long list of taxes and fines based on different grounds. The main sources as found in different records are viz. kar, kātal, pad, paṅcak, Beth, Māreshā, Ghāmeshā, Dhumuchi, Cor, Chinalā Daṇḍa, Dāna, Phāt, Ghāt, Khut, Bandha, jalkar and duties from the subordinate kings etc.

With these sources of revenue, Assam became one of the prosperous states during the Ahom administration.

H—16 LOKANATHA—DHARMA IN THE MALLASĀRUL COPPER-PLATE INSCRIPTION

SAMBHUNATH KUNDA, BURDWAN

According to Dr. D. C. Sircar, the first two lines of the Mallasārul Copper-plate Inscription refer to Buddha (*Lokanātha*) Dharma (*Lokadvaya Sādhana Dharma*) and Saṁgha consisting of noble-souled ones (*Santaḥ*). With this explanation in his view he suggested that the seal found along with the Mallasārul Copper-plate Inscription represents a two-armed deity with the wheel of law (*Dharma Chakra*) in the background.

According to Dr. Sukumar Sen, the first two lines of the Mallasārul Copper-plate Inscription refer to Lokanātha who is none but Dharma himself. With this explanation in his view he has suggested that the seal found along with the copper-plate inscription represents god-Dharma or Sūrya with the Wheel of Time in the background and the emblem of a horse in front.

The above controversy may be set at rest, if we make a deeper investigation into the religious condition in Bengal in the sixth century A.D., when the Mallasārul Copper-plate grant was issued by Vijaya Sena, a feudatory of Mahārājādhirāja Gopacandra. The epigraphic records and monuments of the Gupta period discovered so far leave no scope for doubt that Purāṇic religious beliefs, side by side with Vedicism, held the ground from the fourth to sixth century A.D. Even Śaśāṅka who ruled in Gauḍa in the seventh century A.D. was a patron of Śaivism and referred to as a persecutor of Buddhism in the account of the Chinese traveller Hiuen-Tsang. It was under the patronage of the Pāla rulers that Mahāyāṇa Buddhism spreaded in Bengal and Bihar.

The invocation to Lokanātha, as it is found in the beginning of the Mallasārul Copper-plate grant, does not necessarily suggest his identification with Lord Buddha. In the religious background of Bengal that we have explained above, Lokanātha of the present record should stand for simply the 'Lord of the World or the Universe'.

The region in Bengal where the Mallasārul Copper-plate grant was discovered was known as 'Rāḍhā-Janapada' in ancient times. A perusal of some later texts in Bengali, known as '*Dharma maṅgala*', would suggest that for a long time the people residing in Rādhā, especially in Burdwan Division, used to worship the Sun-God with the name of Dharma. It is not unreasonable to suppose that an earlier tradition was recorded in *Dharmamaṅgala* texts of the later period. Vijaya Sena who seems to have served under both Mahārāja Vainya Gupta and Gopa-Candra was in all probability a resident of Bengal and, therefore, quite conversant with the religious tradition of the country. It was not therefore unlikely to find in his record Lokanātha-Dharma as the Sun-God.

H—17 A SURVEY OF SANSKRIT EDUCATION IN ORISSA BEFORE INDEPENDENCE

GANGADHAR PANDA, PURI

Sanskrit is the mother language of almost all Indian languages. Without the knowledge of Sanskrit, it is very difficult to understand the Indian tradition and civilization. It was the lingua franca in Vedic period.

For the development of Sanskrit literature, Orissa has a great contribution. But no survey work has been done in this field to know the quantitative and qualitative development. This paper attempts to analyse the following points and its limitation is up to independence :

(*i*) A brief history of Sanskrit education in Orissa up to independence.
(*ii*) Supervision and administrative system.
(*iii*) Examination system.
(*iv*) Grant-in-aid.
(*v*) Nature of the Sanskrit Institutions.
(*vi*) Examination system.
(*vii*) Major creative works done.
(*viii*) Factors related to the downfall and progress.
(*ix*) Geographical location of the Sanskrit Institutions.
(*x*) Conclusion and suggestions.

H—18 वत्सराज के रूपकों में प्राप्त परमर्द्दिदेव एवं त्रैलोक्यवर्मदेव-प्रशस्ति

राम जियावन पाण्डेय, फैजाबाद

प्रायः इतिहास-ग्रन्थों में आज परमर्दी का जो चरित्राङ्कन उपलब्ध है, उसमें उसे असफल, विपत्तिग्रस्त और विलासी बताया गया है, किन्तु वत्सराज ने उसके चरित्र के साथ न्याय करते हुए उसे दानवीर, युद्धवीर, साहित्यानुरागी और कवि आदि रूपों में चित्रित किया है, अतः प्रथम बार समकालीन सभासद और अमात्य वत्सराज के वर्णनों के आधार पर लेखक ने प्रस्तुत शोधपत्र में परमर्दी और उसके पुत्र त्रैलोक्यवर्मदेव का यथार्थ चरित्र-चित्रण किया है। वत्सराज का चरित्राङ्कन आभिलेखिक, जनश्रौतिक तथा साहित्यिक प्रमाणों से अभिप्रमाणित है। कुतुबुद्दीन ऐबक के साथ संघर्षरत उसने हिन्दू-धर्म और संस्कृति की सुरक्षा में प्राणों की आहुति दी। वह महाराज हर्षवर्धन और भोज के समान अत्यन्त उदार और महादानी था, इसीलिए वत्सराज ने उसे 'पूरिताशेषमनोरथः समुद्रः' कहा है।

'परमाल' के रूप में ग्राम्यगीत 'आल्हा' में दिन-प्रतिदिन उसकी गीतता, उसकी लोकप्रियता का पुष्ट प्रमाण है।

उसका उत्तराधिकारी पुत्र त्रैलोक्यवर्मदेव भी उसीके समान करवालप्रेमी था। उसने भी कुतुवुद्दीन ऐबक को पराजित कर हिन्दू-धर्म एवं संस्कृति तथा संस्कृत-साहित्य की मुसलमान आक्रान्ताओं से रक्षा की। यदि इन दोनों चन्देल शासकों ने मुसलमान आक्रामकों को मार न भगाया होता तो हिन्दू-धर्म और संस्कृत-भाषा का मूलोच्छेदन हो गया होता।

H—19 MADHAVA : THE PRIME MINISTER OF KARNADEVA WAGHELA—A DEFENDED TRAITOR OR A DEFAMED PATRIOT

UNMESH PANDYA, NAVSARI

The political glory of Medieval Gujarat ended with the fall of Anhilpur and Prabhas in 1299 A.D. in times of the king Karnadeva Waghela. Hindu sources point to Madhava—the Prime Minister of Karnadeva—as a cause of this Mohmmedan invasion.

There is a theory that Madhava brought the Yavana Sultan to Gujarat to avenge Karnadeva who had kidnapped some female members of Madhava's family. This theory should be rejected because of the following reasons :

(1) Karnadeva was a good natured, judicious and an able king.

(2) There is no agreement among the sources about the identification of the said lady.

(3) If Madhava wanted to avenge Karnadeva he would not have allowed him to escape when Solankis were actually defeated.

(4) If Madhava was running towards Delhi with revengeful intensions which could not be out of Karna's calculations, he could not have escaped out of Gujarat with valuables and gifts so easily.

An alternative theory with better logic and supports is available. It is not improvable that Madhava went to Delhi to invite the Mohmmedans as a diplomatic game. The supports to this theory are as under :

(1) It was almost impossible to resist Allauddin Khilji, who called himself Sikander sani if he intended to invade Gujarat. So Madhava and Karnadeva who were aware of this fact would have mutually thought upon this plan.

(3) There are controversial statements in sources about Karna's character.

(4) As there was no danger from Madhava, the centre of protest remained Anhilpur.

(5) Due to the failure of the trick at some critical moment due to unknown reasons, Madhava would have helpled Karna to escape.

Thus, Madhava and Karnadeva were brilliant heroes of a tragedy; neither was Karnadeva a lustful cruel king, nor was Madhava a traitor.

H—20 MADHURA VIJAYAM : A HISTORICAL PERSPECTIVE

RENU PANT, LUCKNOW

Madhura Vijayam is a well-known *mahakavya* of the XIV century A.D. written by the gifted poetess Ganga Devi. The epic not only abounds in literary merits but also narrates some events of the early years of the establishment of the Vijayanagar Empire by Kampana II or Kamparaya son of Bukkaraya. The poetess, who incidentally was the queen of Kamparaya, describes in detail two important campaigns of her husband, one against the Sambuvarayas of North and South Arcot districts and the second against the Sultan of Madura.

On the instructions of his father, Bukkaraya, Kamparaya proceeded with a huge army to defeat the rebel chieftains led by Champaraya or Sambuvaraya. He laid seige to his hill fortress Rajagambhira, which appears to be the Padaividu fortress. After a fierce battle, Kamparaya killed Champaraya. He established a firm rule over Kanchi and for considerable period remained there to consolidate his strength. Most of these facts are corraborated by independent sources like inscriptions and later literary works. There is some confusion as to whether Sambuwaraya was actually killed in the battle or was merely defeated and restored to the kingdom as a subordinate. Some later Sanskrit mahakavyas like Ramabhyudaya of Saluvunarasimha, Saluvabhyudaya of Rajanath Dindim, Prapannamrut of Anantacharya and some Telugu works like Varahapuranam and Jaiminibharatam, describe the defeat of Sambuvaraya and his reinstatement to the throne by the generals of king Kampana II's army. Madhura Vijayam being written nearer to the time of events described, in fact being contemporary should be considered much more authentic.

The two victories of Kamparaya, narrated by Ganga Devi played an important part in the extension and strengthening of the Vijayanagar Empire towards deep South upto Madura. By narrating a faithful account of the events, the poetess has secured a firm place for herself and her poem not only in the literary arena but also in the field of history.

H—21 WAS KASHMIR SOLD TO RAJA GULAB SINGH ?

D. C. PARSHANT, JAMMU-TAWI

It is general feeling of the people that Kashmir was sold to Raja Gulab Singh under Amritsar Treaty in 1846 which transferred Kashmir, Gilgit, Baltistan, Hazara and Chamba and part of Gurdaspur to the Jammu ruler. The Lahore treaty made him an independent ruler of Jammu and Kashmir, Gilgit, Baltistan, Ladakh and part of Tibet. History of that period does not confirm the feelings of "sale". The Amritsar Treaty provided the vast territory to Gulab Singh in lieu of his friendly relations with British. Gulab Singh warned the Lahore Durbar not to interfere in the affairs of British but Sikh Army ignored his advice and entered into armed conflict but in all four battles the Sikhs suffered ending defeats. The British imposed a heavy penalty on the Lahore Durbar in the shape of indemnity amounting to £ 1,5,00,000 but Lahore treasury was almost empty. This amount was reduced to Rs. 75,00,000 as special concession. The Kashmir was transferred to Gulab Singh to strengthen him voluntarily. It became a buffer State under Gulab Singh. Its territory was extended upto Gilgit where three empires meet. The word "sale" does not occur in the treaty.

H—22 THE BHONGLE—RULERS OF NORTH KONKAN

RAVINDRANATH VAMAN RAMDAS, BOMBAY

During the rule of Sultan Ahmed, the Bhongle, the Bhandari Sardars took lead and ousted the Muhammadan garrison from Mahim. This event of great importance, the overthrow of the rule of the Sultan of Gujarat over North Konkan has been narrated by the Chronicler.

"Aau Nakhava was enthroned on 27th August, 1403. It put an end to the rule of the Turks and led to the beginning of the rule of the Bhongle."

The geneology of the Bhongle rulers is as follows : Aau Nakhava Bhogla/ Pani Sawant/Abhisan/Narasingrao/Sultanrao/Narasingrao.

The Chronicler notes that Aau Nakhava was succeeded by Pani Sawant. He built the fort at Mahim. He ruled for thirteen years.

The North Konkan became a battlefield between the armies of the Bahamani Sultan and the Gujarat Sultan.

In one of the skirmishes, Sultanrao Bhongla died on the battlefield. Narasingrao approached the Gujarat Sultan against Malik-ul-Tujjar.

The chronicle mentions that Jagar Khan put an end to the rule of the Bhongle in 1480-90 A.D.

The eight decades of the Bhongle rule in the north Konkan is almost a forgotten chapter in the history of the West Coast of India.

The document presented before Peshwa Bajirao II refers to the fort of Vasai built by the Bhongle rulers.

It is true that many a detail is wanting, many a gap is yet to be filled, however, the forts of Mahim and Vasai will proclaim the rule of the Bhongle over North Konkan for centuries to come.

H — 23 A COMPARATIVE STUDY OF TWO BUDDHIST IMAGES BEARING DATED INSCRIPTIONS

JAGATPATI SARKAR, BURDWAN

The undated inscriptions are often dated on palaeographic grounds. In case of image inscriptions, their dates may be suggested on the basis of the stylistic representations of the images concerned. Before we give a fair trial to this method, we may verify its effectiveness by making a comparative study of two Buddhist images with dated inscriptions. Namely, Saranath Buddhist image having an inscription of Kaniska's year 3 (i.e. A.D. 81) and the Saranath Buddhist image inscription of Kumaragupta II (Gupta year 154 i.e. A.D. 473). Although the two images are found in the same place, the difference of time is amply testified to by the difference in stylistic representation of the iconic types of Lord Buddha.

H—24 GOLDEN ERA OF SANSKRIT LITERATURE IN ORISSA

HAREKRISHNA SATAPATHY, ORISSA

In about 12th to 15th century A.D., during the reign of Gajapati kings, Orissa has reached the zenith of its development in Sanskrit literature. Several poets and scholars of various fields like Smriti, Kavya, Alankar, Jyotish etc. flourished in this era and nourished the history of Sanskrit literature by their valuable contributions. This era witnessed the great Sanskrit poets like Kaviraja Jayadeva (author of Gita Govinda), Mahamahopadhyaya Chandi Das Kavidindima Jivadev Acharya (author of Bharatamrita Mahakavyam), Kavichandraray Divakar Mishra, Kavindra Markandeya, Ray Ramananda Pattanaik, Paramananda Das Kavikarnapura, Mahamahopadhyaya Govinda, Chintamani Mishra, Krushna Das, Badajena Mohapatra etc. and rhetoricians like Kaviraja Vidyadhar (author of Ekavali), Viswanath Kaviraj Sandhivigrahika Mohapatra (author of Sahitya Darpana etc.) and Smrti Karas like Gajapati Pratap Rudradev (author of Saraswativilasa etc.). The veteran Gajapati kings of this period were not only the lovers and patrons of Sanskrit literature but were also prompted and encouraged by the then Sanskritised climate to beget some unique things in Sanskrit. Gajapati Kapilendra Deva, Gajapati Purusottam Deva, and Gajapati Prataprudra Deva deserve special mention in this connection. Saraswativilasa of Prataparudra Deva, one of the highly cultured and learned rulers of the State. Codified the day-to-day basic laws and principles of human beings and regulated their mode of living in a very systematic manner.

Visvanath Kaviraja of 14th century and his work Sahitya Darpana need no introduction to the scholars.

Although the Sanskrit literature reached its climax by the incessant patronization of the kings of Ganga and Surya dynasty still it was not eulogistic by nature. The poetic flow was quite spontaneous and the poets were extended a free hand to.

Keeping all those developmental aspects of Sanskrit literature in view, it can safely be opined that the period of Ganga and Surya dynasty (Gajapati kings) can be termed as the Golden era of Sanskrit literature in Orissa.

H—25 सिन्धुदेशे संस्कृतभाषायाः प्रचारः

ह. अं. शाण्डिल्य; उल्लासनगर

आर्यवर्यैः सिन्धुप्रान्ते सिन्धुनदस्य तीरे वेदानां रचना समाख्याऽऽसीत्। तत्र जयदरथस्य राज्यमप्यासीदिति महाभारताज्ञा मोहमरीयानां राज्यात्प्राग दाहरसेनस्य राज्ये ज्योतिःशास्त्रे निपुणाः पण्डिताः

सिन्धुदेशे निवसन्ति स्म। परञ्च अरवैर्बलात्कारेण विनाशिता सिन्धुदेशस्य संस्कृतिः। तदा तत्र विलुप्तः संस्कृत भाषाया वाग्व्यवहारः। आङ्गलिकानां राज्ये पवनवत्प्रसृतः पुनरुत्साहो विप्रवर्येषु। संस्कृतस्य ज्ञानमधिगन्तुं गता ब्राह्मणवटवः काशीनगरीम्। शिकारपुरी तु सञ्जाता सिन्धुदेशस्य काशी।

पुलस्त्य पण्डितप्रवरः शतचण्डयनुष्ठादनन्तरं स्वकीयो जिह्वां हवनकुण्डे जुहाव। जगदम्बायाः प्रसादात्तस्य पुत्र पण्डित का काकारामस्य वाण्यां वाग्देवी सदा विलसतिस्म। तेन रचितानि कान्तादृष्टकं तथान्यानि रसभराणि काव्यानि। वङ्गदेशस्य नादीया नगरेऽधीता न्यायविद्या पण्डितविश्वम्भरेण। आसीत्स शास्त्रार्थ-महारथी। आसन् व्याकरणे पारङ्गताः पं. लालदासः, द्वारिकाप्रसादः, दयालुचन्द्रमहोदयाः। एतैः पण्डितैः सञ्चालिताः पाठशालाः शिकारपुर्याम्। तेषां शिष्या अधुनाऽपि निद्यन्ते। एतैः पण्डितैर्रचिताः सारगर्भिताः ग्रन्था वर्तन्तेऽद्युनापि तेषां शिष्यानां पार्श्वे येऽधुना भारते निवसन्ति। यदि तेषां पुस्तकानां प्रकाशनं भवेत् तर्हि संस्कृतस्य महती सेवा स्यात्।

यदि सिन्धुदेशीय संस्कृतविदुषां प्रोत्साहनं स्यात्तर्हि संस्कृतस्य समीचीना सेवा भवेत्। उल्लासनगरे विद्यते सिन्धुसंस्कृत–प्रचार-समितिस्तया सञ्चालितासु परीक्षासु बहवश्छात्राः प्रति वर्षं समुपविशन्ति। यदा सर्वकारेण कापि सहायता सिन्धुदेशीयानां क्रियते तर्हि संस्कृतस्य प्रचारो तेष्वधिकरो भवेदिति मे मतिः।

H—26 पद्मसिंह की राजाज्ञाएँ (१९१४-१९४७)

रीता शर्मा, शिमला

राजा पद्मसिह राजा रामशेर सिंह के पुत्र तथा श्री वीरभद्र हिमालय प्रदेश के वर्तमान मुख्यमन्त्री के पिताश्री थे। इनका राज्यकाल सन् १९१४ से १९४७ तक रहा है।

अभी हाल ही में राज्य संग्रहालय शिमला तथा राज्य अभिलेखागार विभाग के द्वारा राजा पद्मसिह के काल के कुछ पत्र प्राप्त किये गये हैं। यह पत्र टाकरी लिपि में लिखे गये हैं तथा इनकी भाषा रामपुर तहसील की पहाड़ी व उर्दू है। इन सभी पत्रों का आकार भिन्न-भिन्न है। इन पत्रों की संख्या १६ है तथा यह पंडित ज्वाला प्रसाद नीरथ मन्दिर के पुजारी के पास थे जहाँ से इन्हें उपलब्ध किया गया। इनके अध्ययन से यह स्पष्ट होता है कि इस काल में नीरत दत्तनगर, निर्मन्ड, शोली तथा खाडाहन आदि स्थानों पर विभिन्न देवताओं के पूजनार्थ मुन्ड़ा, शाँद तथा भड़ोली का आयोजन होता था। इनके पत्रों द्वारा उन स्थानों पर सम्बद्ध देवताओं के कर्मचारियों को यह आदेश दिया गया है कि वह जिस दिन जो जो समय बताया गया है। उस समय पर आने अपने देवों-देवताओं तथा उनके कलश लेकर उपस्थित हो। कुछ पत्रों में तो राजाज्ञा का पूर्णतया पालन करने का आदेश दिया गया है। तथा यह भी कहा गया है कि यदि वह निश्चित समय पर उपस्थित न हो सके तो उन्हें कठोर दण्ड़ दिया जायगा। देवताओं में अम्बिका, सूर्यनारायण, गणेश तथा मँगलेश्वर के नाम का उल्लेख किया गया है।

इन पत्रों से यह स्पष्ट भी होता है कि धार्मिक कृत्यों में राजकीय हस्तक्षेप होता था तथा राज्य की ओर से विभिन्न मन्दिरों की आय व्यय का विवरण रखने के लिये कर्मचारी नियुक्त किये जाते थे और इनका कार्यकाल एक वर्ष होता था। कार्य सन्तोषजनक करने पर इनके कार्यावधि बढ़ा दी जाती

थी अथवा असन्तुष्ट होने पर इन्हें पद से मुक्त कर दिया जाता था। इसके अतिरिक्त इन पत्रों से तात्कालिक निम्नलिखित विषयों पर प्रकाश पड़ता है—

१. राजा

२. प्रशासन

३. समाज एवं धर्म

४. विभिन्न स्थानों का विवरण

५. भाषा

६. भुंड़ा शाँद एवं भड़ोली।

H—27 WOMEN IN ARTHAŚASTRA OF KAUṬILYA

P. SHASHI REKHA, HYDERABAD

Kauṭilya work Arthaśāstra is a treatise on politics. This is the śāstra (science) dealing with state affairs in the internal as well as external sphere.

This book contains 15 Adhikaraṇas, and 150 Adhyāyas. Among these the 3rd and 4th Adhikaraṇa deal with civil and criminal law respectively. In the 3rd Adhikaraṇa 'dharmasthīya' discussing the problems regarding marriage, inheritance etc., Kauṭilya has laid some rules regarding these problems. Among these rules, the rules laid regarding women are very interesting and are helpful to modern women. But, of course nowadays no one follows Arthaśāstra. Even then an attempt is made to bring the views of Kauṭilya regarding women in society.

H—28 SOME INTERESTING RESULTS OF RECENT RESEARCH IN THE ANCIENT HISTORY OF GUJARAT

H. G. SHASTRI, AHMEDABAD

The documented ancient history of Gujarat commences with the Mauryan Period and extends upto the end of the Caulukya Period including the Vaghela sub-period. The intensive study of the epigraphic and literary sources of information during the last four decades has yielded several interesting results of research. In this paper the author gives an idea of some outstanding results in a chronological sequence. For example : (*i*) The years given in the

Cave Inscriptions of the time of Nahapāna can no longer be ascribed to the Śaka Era, (*ii*) The recent discovery of the early inscriptions of King Cāṣṭana leads us to ascribe the origin of the Śaka Era to Cāṣṭana, (*iii*) Śarva Bhaṭṭāraka succeeded the Kṣatrapa kings in Gujarat, (*iv*) It was Kumāragupta I and not Candragupta II who extended the Gupta sway over Gujarat, (*v*) The origin of the Maitrakas may be traced to Mitra, one of the four pupils of Lord Lakulīśa, (*vi*) The Valabhī Era is a modified form of the Gupta Era, its years being Kārttikādi, (*vii*) The ascribes have omitted a few lines through oversight in the grants of the Maitraka Period, (*viii*) Hūṇa King Toramāṇa extended his power over North-east Gujarat, (*ix*) Broach was occupied by the Maitraka king Śīlāditya III in 676 A.D. and the Gurjara king Dadda III in 677 A.D., (*x*) The Gurjara king Jayabhaṭa IV vanquished the Arab army at Valabhī on its retreat, (*xi*) The Fall of Valabhī took place in V.S. 845 (788 A.D.); the Vikrama year 845 was sometimes wrongly ascribed to the Vīra Nirvāna Era and equated with V.S. 375, (*xii*) The Saindhava kings established their power in South Saurashtra before they settled in Western Saurashtra, (*xiii*) The Rāṣṭrakūṭa king Kakka II extended his sway over North Gujarat and shifted his capital to Kheṭaka (Kheda) shortly after the fall of Valabhī, (*xv*) If Jayasimha and Jayantasimha be identical, he usurped the throne of Bhīmadeva II twice, (*xiv*) The Simha Era came into vogue in Sorath in V.S. 1170 during the reign of Jayasimhadeva, (*xvi*) The Vaghelas belonged to another family of the Caulukyas, (*xvii*) Vīrama was a brother and not a son of the Caulukyas, (*xviii*) The Vaghela king Karṇa was vanquished by the Khalji forces in 1299 A.D., but he regained his lost kingdom in course of time and was finally uprooted in 1304 A.D., (*xix*) Recently discovered inscriptions have brought to light some more kingdoms in South Gujarat, such as the Calukya kingdoms of Mangalapuri–Vijayapura-Vasantapura and the Vaijavāpāyana kingdom of Nandapadra, and (*xx*) The more intensive studies of inscriptions and literature have shed more light on the gradual evolution of the script as well as on the administrative and chronological systems which were in vogue in Gujarat during the Ancient Period.

H—29 GEOGRAPHICAL FEATURES AS REFERRED TO IN DWARAKA MAHAṬMYA

S. S. SHRINIVASAN, BARODA

Dwārakā Māhātmya is the last part of Prabhāsa khaṇḍa, which is the seventh khaṇḍa of the voluminous Skandapurāṇa. This is a vaiśṇava sthala māhāṭmya. This māhātmya comprises of forty-four chapters dealing with the area, the holy spots in and around Dwārakā, its sanctity, method of worship etc.

Just like the other māhātmyas, this is also a narration between devine and semi-divine persons. The purāṇakāra first gives the location and extent of Dwārakā kṣetra and peeṭha. Then he describes the Kṛṣṇa temple and the temples around it. Later he discusses the temples and tirthas within fifty kilometres radius. According to the purāṇakāra, most of the tīrthas got submerged in the sea.

At present, in the Jagatmandir, some of the deities mentioned by the Purāṇakāra are installed in different shrines. Some of the temples as well as the tīrthas exist with more or less similar names.

Next, the narrator describes the method of performing vratas like Ekādaśi Dwādaśi etc. and their importance are extolled. Vaiṣṇava methods of worship, are described. These all show the influence of Puṣṭimārgiya Vaiṣṇavites.

Mlechchas over-running the region and interfering with Brāhmanical rites, ladies ruling the kingdom, Anarta visaya becoming an abode of daityas without the sounds of Veda, reveal the Muslim occupation of Dwārakā. These all tend to place the māhātmya or portions of it later than fifteenth century.

The sanctity of Dwārakā and Somnāth expressed in equal terms in the māhātmya indicate the rapport between Śaivism and Vaiṣṇavism. Apart from this, the presence of several Śiva temples, even one inside the Jagatmandir is proof enough for the rapproachment between the two sects.

H—30 THE COMING OF CHRISTIANITY IN THE HILLS AND PLAIN OF MANIPUR

M. KIRTI SINGH, IMPHAL

Christianity is a great determinent of the cultural history of the tribals of North-Eastern India. Old records tell us that William Carey in his wonderful works completed the printing of Maṇipurī version of *New Testament* in 1827 from Serampore Mission press. Missionary work began with the arrival of William Pettigrew of A. B. Mission in Manipur after the Anglo-Manipuri war of 1891. Imphal valley was closed to Christian influence by religious and political reasons. However, preaching received the approval of the British authority for the tribals who were considered to be of inferior stock by the Meitei community.

William Pettigrew of A. B. Mission has rendered yeoman's service to the education, linguistics, script and culture of Manipur in the formative period of Manipur. Among his accomplished works were the opening of schools, service as Honorary Inspector of Schools, writing of Manipui grammar in two volumes, *Meitei Grammar Illustrative Sentences*, re-edition of *Dictionary in English, Manipuri and Bengali*, *Manipuri version of New Testament*, *Thadou* version of *Bible-New Testament* and Tangkhul version of *N.T.* etc. His monographs and papers in the journals of Asiatic Society and in the pages of *Linguistic Survey of India*, Vol. III, Part III continued to be recognised as an authoritative source on Manipuri grammar and culture.

His missionary work was followed brother churches of different denominations such as : Thadou Kuki Pioneer Mission, Welsh Presbyterian church, Baptist Mid Mission, Seventh day Adventist, Roman Catholics, Pentecostal church, Free Apostolic church of Christ Mission, etc.

Christianity in spite of initial opposition and persecution from the non-Christian movements spread its influence over the unreached hill regions since 1950 and unified the 29 tribes of the Nagas and Kukis in the name of Christ. It began work also among the Meiteis, Scheduled caste *Lois*, *Yaithibies* and non-Christian Nagas of the valley. It opened up a new chapter in tribal life by its emphasis on the doctrines of mercy, love, western education, self-support and voluntary efforts.

H—31 DASTUR KOMWAR PAPERS AS A SOURCE FOR SOCIAL HISTORY

VIJAY KUMAR VASHISHTHA, JAIPUR

The thirty two volumes of *Dastur Komwar* papers which originally belonged to the former Princely State of Jaipur are now preserved at the Rajasthan State Archives, Bikaner. They are in Jaipuri dialect and in Devanagri script. They provide ample information about the social interaction of the Kachhawa royal family with various communities and jagirdars, Rajput rulers of neighbouring states, Mughal Emperors, Marathas and the British from the mid of the 17th century to the early part of the 20th century. They also record about Court culture and customs, festivals, seraglio, religious learnings of rulers, their dresses and mode of recreation as well as extension of their patronage to artisans and scholars. The main characteristics of these papers is that they give information about the upper as well as lower castes. In fact, the *Dastur Komwar* papers are the encyclopaedia for the social history of the Jaipur State.

H—32 MONGOL INVASIONS ON MEDIEVAL KASHMIR

R. M. VASUDEVA, DHARAMSALA

The medieval period in the history of Kashmir is significant for its socio-cultural and political changes. The valley witnessed the ascendancy of Muslim Sultanate and the gradual decline and then the complete end of Hindu rule.

A number of reasons behind this transformation have been recorded in the *Rājataraṅgiṇī* of Jonarāja and other Persian chronicles, the major being the frequent Mongol invasions.

Strangely enough, neither the *Rājataraṅgiṇī* nor any other chronicle of Kashmir has a complete record of these invasions except that of Dulaca (or Dulach). In this regard Rashid-Ud-Din's *History of India* deserves a special mention wherein are found some references to these Mongol invasions.

In the Rājataraṅgiṇī Jonarāja has depicted king Rāmadeva (1252-73 A.D.) as an able and peace-loving ruler who had built a few monuments in the valley. But Rashid-UD-din tells us that a great Mongol horde led by Ukutu Noyon had invaded and plundered the valley during the reign of Rāmadeva who, however, had to flee towards Kishtwar. It was after seven years that king Rāmadeva succeeded in expelling the governor and re-establishing himself as the ruler of the valley.

One more invasion of Kashmir during the reign of Rāmadeva is recorded by Rashid-Ud-din when the Mongols under the leadership of Sali Noyon and Takudar held there a temporary sway. After this invasion Rāmadeva is said to have died, the cause of his death being unknown. Strangely enough, Jonarāja has not even casually mentioned these invasions.

The last invasion of the Mongols recorded by Jonarāja was that of Acala (or Achal). It occurred during the reign of king Udayanadeva (1323-39 A.D.) who on hearing about the arrival of Acala fled from his kingdom. His, brave queen, Koṭā Devi, however, frustrated the advances of Acala by means of her diplomatic tactics.

From this brief account it may be safely concluded that the valley of Kashmir was invaded and plundered a number of times by the Mongol hordes. Consequently, this led to the weakening of Hindu rulers and the final over-throw of Hindu monarchy from Medieval Kashmir.

Archaeology

A—1 PURUṢA PRAJAPATI IN ICONS

JYOTSNA CHAWLA, NEW DELHI

The very title of the paper conveys the conception held about the god of creation through the ages. The mythology developed about this deity has always been interpreted differently in different ages with the same footing.

The creation of this universe has been taken as a great sacrifice in the mythology of Indian scriptures.

In Vedas this act of creation has been attached to the deity called Puruṣa which was further named as Prajāpati in the Brāhmaṇas and Brahmā in the purāṇic age. In the later periods this great god of creation got confined in the images of Brahmā and is worshipped even today in this form.

Any accomplished act has a series of great sacrifices behind it. The sacrifice is nothing but the action done with good faith for the living beings, whether the action is physical, metaphysical or spiritual. This great sacrifice is perpetually going on inside our body and helping the body to create further. The same theme is seen in the cosmos beyond.

The well-known Puruṣa-Sūkta or hymn of man deals with the creation of world in the Ṛgveda. The same theory is further transformed into sacrifice in Brāhmaṇas. The elements used in the actual sacrifice in the Brāhmaṇic period were taken as symbols representing the image of Brahmā. Sruk, Sruva, Kamaṇḍalu, Vedas, in the hands are the different symbols attached to the image representing the same theory of creation which is being performed in the body and the cosmos beyond.

A—2 मोहेंजो दड़ो-हडप्पाप्रभृति समसामियक-स्थलानात्मुखननेन प्राप्तमुद्रासु लिपिचिह्नानां विकास: सार्थवाचनं च

किशिनचन्द जैतली, पूणे

मोहेंजो दड़ो प्रभृति-समसामयिक स्थलानां लिपिः संक्रामककालीना खलु। यस्यां चित्रलिपिचहि्नानि ध्वन्यात्मकरूपमलभन्त। मुद्रासु प्राचुर्येण मत्स्यचिह्नं प्राप्यते। तच्च नैमित्तिकजलप्रलये

गृहति मत्स्यावतारस्य भगवता स्मारकं तावदित्यहं मन्ये। भारतीयार्य–यहूदी-ख्रिस्त धर्मेषु स्वल्पपरिवर्तनेनेयं मत्स्यावतारकथा वर्णिता। तेन कस्मिश्चित्समये सामीप्येनयन्वसन् सर्वं इमे, इति निश्चितम्। अत एव भारतीय लिपिषु पश्चिमेश्याखण्डस्य प्राचीन-लिपिषु च अकारो मत्स्यस्वरूपमूलकः इति प्रतिपादितं मया निबन्धे।

मुद्राणां वाचनेन, नन्त, शक, मरुत्, मघवा, हया, शक्रः, वरुणः, त्वाष्टूः कश्यपः, कुशिका, वशिष्ठः; नहुष, आर्यप्रवरः; भेदनृपः, वरशिख, प्रभृतयः शब्दाः मया पठिताः। ते च निबन्धेऽस्मिन्प्रतिपादिताः।

मो. द. प्रभृति मुद्रासु व्राचड-शक भाषा, इत्यहमभ्यासेन मन्ये। लिपेरभ्यासं कुर्वता मया अकारादि वर्णमाला साधिता, सा च निबन्धान्ते दर्शिता। तस्याः साहाय्येन मुद्रालिपिवाचनं सुकरं भवेत्। इत्यलं विस्तरेण।

A—3 THE CHURCHES OF AHMEDABAD BUILT DURING THE BRITISH PERIOD—A HISTORICAL AND ARCHITECTURAL STUDY

THOMAS B. PARMAR, AHMEDABAD

Some churches were built in Ahmedabad during the British period (1818 A.D. to 1947 A.D.). They are six in number. In historical order they are as under :

(1) Our Lady of Mount Carmel Church (1842 A.D.).

(2) Christ Church (1848 A.D.).

(3) Church of Immaculate Conception (1866 A.D.).

(4) St. Paul's Church (1882 A.D.).

(5) St. George's Church (1882 A.D.).

(6) CNI Church (1900 A.D.).

Church Nos. 1, 3 and 4 belong to Roman Catholic while church Nos. 2, 5 and 6 belong to Protestant. Some of them are constructed in Gothic style.

A—4 THREE BRIEF INSCRIPTIONS FROM THE MANSION OR MANSIONS OF MINISTER VASTUPALA FROM AṆAHILVAḌ PAṬAṆ (NORTH GUJARAT)

B. J. SANDESARA, BARODA

Mahāmātya Vastupāla and his brother Tejapāla were the ministers of the King Vīradhavala of Dholaka (in the modern Ahmedabad District) who was a feudatory of the Caulukya Sovereign of Gujarat at Aṇahilvāḍ Pāṭaṇ. Vastupāla was a noted administrator and general, a learned man and a poet himself and a great patron of learning, and also a great builder of monuments such as the famous Luṇavasati on Mount Abu.

The two brothers must have built their own mansions at Dholka and Pāṭaṇ, but no remains of the same are found. However, three Sanskrit inscriptions, definitely from their mansions at Pāṭaṇ, are discovered and they are presented in this paper with necessary Introduction and Notes.

A—5 INTERESTING LIGHT FROM BHOJA FOR THE PRACTICE OF DECIPHERING OBSOLETE SCRIPTS BY EPIGRAPHISTS IN MEDIEVAL INDIA

V. VENKATACHALAM, UJJAIN

Though it is impossible to conceive of even a remote parallel in the medieval period to the modern stupendous advances in Paleography and Scriptology of the modern age, it is all the same gratifying to find that scholars of Bhoja's days in medieval India were not averse to such engaging exercises to decipher forgotten scripts of older ages. The object of this paper is to draw the attention of scholars to a verse cited in the *Sarasvatīkaṇṭhābharaṇa* of Bhoja (attributed to one of his own court poets), which throws indirect light on similar exercises, possibly made by scholars of Bhoja's coterie, to decipher obsolete scripts.

The verse concerned is a rather unusual praise of Śiva, the arch-destroyer and has little direct concern with Epigraphy or Paleography. In this verse of sublime suggestive power, Cittapa (its probable author) conceived a grim picture of the Great Deluge (*mahāpralaya*), wherein nothing survives except Śiva and his satellites. The skulls of all these Divinities adorn the garland of Śiva. The *gaṇas* of Śiva hovering round Him are described as taking delight in identifying the skulls by reading the writings on their craniums and here comes in the relevancy of the verse to the Epigraphist. The verse provides an interesting peep-hole for us to understand the experiences of scholars of those days, striving to decipher an inscription in the Brahmī script which had gone out of vogue long before the Bhoja epoch.

शान्त्यै वोऽस्तु कपालदाम जगतां पत्युर्यदीयां लिपिं
क्वापि क्वापि गणाः पठन्ति पदशो नातिप्रसिद्धाक्षराम् ।
विश्वं स्रक्ष्यति, वक्ष्यति क्षिति,मपामीशिष्यते,ऽशिष्यते
नागै, रागिषु रंस्यते, ऽत्स्यति-जगन्, निर्वेक्ष्यति द्यामिति ॥

The points of interest to the Epigraphist that emerge out of the verse are—

1. Documents in obsolete scripts were not unknown in Bhoja's days and inquisitive scholars did strive hard to make out the writing;

2. The letters on such documents/inscriptions had become unintelligible by then, even to scholarly readers (*nātiprasiddhākṣarām*);

3. Scholars faced considerable difficulties in deciphering such forgotten scripts;

4. With such old writings, scholars could not proceed beyond making out just a word here or a word there (*padaśaḥ*) and had to make their conclusions on the basis of such partial decipherment ;

5. There is also *perhaps* a veiled allusion to two more features : (*i*) The task of deciphering obsolete scripts, by its very nature, would often be a collective exercise of skill (*gaṇāh*) (*ii*) Persons with such deciphering skills were rather rare (?) (*kvāpi kvāpi*?).

The paper, incidentally, also touches on one lacuna and some inadequacies in the printed text of Ratneśvara's commentary on the verse, its citation by Bhoja in his *Śṛṅgāraprakaśa* also and its attribution to Cittapa by Jalhaṇa in his Sūktimuktāvali. Some variant readings of the verse available in these texts are also pointed out and discussed.

Questions about the limits to which the verse could be stretched to draw conclusions are raised.

Indian Linguistics Section

IL—1 THE UṆADI PRAKARAṆA—THE COMPONENT TO VYAKARAṆA AND NIRUKTA

MRITYUNJAY ACHARYA, HOOGHLY

Three systems of framing words, Vedic and classical, from ancient time are found. These are the systems of Nirukta, Vyākaraṇa and that of Uṇādis. Each and every system has got a special angle of vision of its own. And they are mutually related. Grammar mainly concerns with the correctness of a word. Nirukta points out the etymology of a word on the principle of determining the connotation of the words. Uṇādi, on the other hand, serves as an auxiliary to the methods adopted by Vyākaraṇa and Nirukta.

Two theories relating to the derivation of a word are noticed in the Nirukta of Yāska. Śākaṭāyana thinks all words are derived from the roots, therefore, all the words are 'Yaugika'. Gārgya, on the other hand, does not admit the derivation of all the words and declares some words as 'Rūdha'. Tradition goes that Śākaṭāyana is the propounder of the Uṇādi School and he composed many Uṇādi Sutras with the help of more than three hundred Uṇādi suffixes to refute the opinion of Gārgya.

The Uṇādi sutras come down from remote part. And almost all the Vedic and classical Sanskrit Grammars of different recensious incorporate the Uṇādi Section within themselves. Even Pāṇini has to depend on some Uṇādi suffixes with their 'Anubandhas' for framing some sutra relating to 'Strītva', 'ṣatva', 'Ṇatva' etc. in his Aṣṭādhyayī thereby pointing out the peculiaristics of the position of accentuation in a word and variety of meaning thereof.

This paper proposes to prove the infinite importance of the Uṇādi chapter as an appendix to the Grammar and Nirukta on the assertion made above.

IL—2 A NOTE ON INTERROGATIVE SENTENCES AND TAG QUESTIONS IN MODERN SPOKEN SANSKRIT

R. N. ARALIKATTI, TIRUPATI

The paper is an attempt to study and illustrate the various types of interrogative sentences and tag questions in present-day Sanskrit as spoken by both traditional and non-traditional Sanskrit scholars in India. The illustrations are cited from the data collected by me for my doctoral dissertation. The contribution of this brief paper consists in formulating linguistic description and indicating its possible application in designing simplified programmes of spoken Sanskrit.

Interrogative sentences in Sanskrit are of various types. For common '*yes-no*' type question, a particle '*kim*' is used generally initially occasionally medially and finally too.

Alternatively and rather frequently rising intonation is used as interrogative marks.

Similarly particle vā is used (mostly with rising intonation) finally to mark interrogations.

Information quesions ('who' quesions in English) use various question words such as 'what' (kim) in three genders and various cases *when*–kadā, where–kutra, how–katham, why–kimartham.

Tag questions which just seek confirmation of the statement instead of information as in who questions, are also using particle kila and khalu. In leading questions where affirmative answers are expected, tags are formed by repeating the verb (verbal participle).

Rhetoric interrogatives are used to express emphatic negation or emphatic assertion too.

These items could be utilised in a graded manner while evolving teaching programmes for spoken Sanskrit.

IL—3 HINDI VS. ENGLISH—HINDI OCCUPYING THE FOREMOST PLACE IN INDIA

CHANDRA PRAKASH ARYA, KARNAL

The paper deals with the following topics :

(1) Place of Hindi in our Constitution; importance of Hindi from national integration point of view.

(2) Hindi in the United Nations and in several other countries of the world.

(3) English dominating the national scene; Socio-Economic fall-out of English; state of English in schools, colleges and universities; findings of U.G.C. don't favour obligatory passing in English.

(4) English not the language of the masses, it cannot be the alternative of Hindi whereas Hindi can alternate English as Hindi is linked with the cultural heritage of India.

(5) Hindi, the largest linguist group in the country; circulation of Hindi newspapers is largest.

(6) Three language formula and Central Institute of Indian Languages.

(7) National Book Trust of India and Hndi.

(8) Council of Scientific and Industrial Research and Hindi.

(9) Indian Council of Agricultural Research (I.C.A.R.) publishes three magazines in Hindi.

(10) Indian Council of Social Science Research and Hindi.

(11) Cinema and Hindi; Madras becoming the Bombay of Hindi films building the bridge between the North and the South.

(12) Hindi as an integrating link between Indo-Aryan and Indo-European languages.

(13) (*i*) Hindi as the Lingua Franca of India.

(*ii*) Hindi as the most widely spoken language of India.

IL—4 ŚARAṆADEVA AS A GRAMMATICAL AUTHORITY

RABISANKAR BANERJEE, CALCUTTA

Śaraṇadeva, a Buddhist grammarian of the eleventh century belonging to the eastern part of India, composed his famous grammatical work Durghaṭavṛtti to exhibit correctness of some words and phrases in the well-known Sanskrit literary works which apparently do not conform to the provisions of the Sūtras of Pāṇini. The interpretations of the various rules of Pāṇini as shown by Śaraṇadeva are found acceptable to the later grammarians who quote the various observations of the author of Durghaṭavṛtti with approval and zeal. The present paper proposes to find out how far Śaraṇadeva has followed his predecessors like the author of Mahābhāṣya, Kaiyaṭa, the authors of Kāśikā and Nyāsa in finding out novel and ingenious interpretations of the Sūtras of Pāṇini and how far he has added his own exposition to the rules of Pāṇini for bringing out correctness in the well-known citations from the famous Sanskrit works.

The paper also aspires to determine the exact contributions of Śaraṇadeva to the grammatical study in ancient India.

IL—5 STRUCTURAL AND SEMANTIC ASPECT OF THE DVANDVA COMPOUND

V. V. BHANDARE, BOMBAY

Samāsa or the compound is the crowning place of Sanskrit language. It is its strongest point so far as its power of expression is concerned. It exhibits remarkable capacity of expressing a surprising variety of the nuances of meaning. Among the several categories of compounds, *Dvandva* is an outstanding one so far as its structural and semantic aspects are concerned. The composite picture of this *Dvandva* compound that emerges from the study of these *Pāṇinian* rules together with the supplements of *Kātyāyana* is a highly engaging one. From the structural point of view, the Dvandva compound presents some striking aspects, which distinguish it from other varieties. It can be seen that the social customs, usages and conventions have been crystalized into the peculiar speech habits of the people, which go a long way in determining the final shape of this *Dvandva* compound. The compound being *ubhaya-pada-pradhāna*, the free word-order could have been its structural peculiarity. But the factors mentioned above have been responsible in casting a tremendous influence on the structure of the *Dvandva* compound. The semantic aspect of this compound too displays characteristics of its own. But the real glory of this compound is that, it is found to be acquiring additional philosophical dimension, in the light of the statement of *Bhagavad-Gītā* in the tenth chapter. The Lord, while expounding his glories to *Arjuna* states—अक्षराणामकारोऽस्मि द्वन्द्वश्चास्मि समासानाम् । १०-३३. Why does this statement raise the *Dvandva* compound to the philosophical level? No commentator of the *Gītā*, ancient or modern, has any comment to offer in this respect. The explanation must be sought in the light of the philosophical teachings of the *Gītā* itself. A speculation or two, therefore, are ventured to spotlight, this philosophical dimension of the *Dvandva* compound.

IL—6 ESSENTIALITY OF COALESCENCE OF SOUNDS IN SANSKRIT

SUDHI KANT BHARADWAJ, ROHTAK

Coalescence of sounds in the Sanskrit language is a remarkable feature which is based on the natural phonetic laws, univerally applicable. This, however, remains to be a controversial problem whether this coalescence of sounds is obligatory or optional. The latest view held by the medieval grammarians is this that in a compact morphological unit formed by adding declensional or conjugational suffixes or by affixing prepositions as also in compounds, the coalescence of sounds is obligatory, whereas in a sentence it is optional. The view prescribing optional joining of sounds in the case of a sentence is, however, not valid and needs examination.

A sentence is a compact linguistic unit indivisible into separate words or phonemes. In utterance, the sounds come so close to each other that they are inseparably assimilated into one. In such a situation the scope for hiatus does not arise. There are only a few occasions where hiatus has been enjoined by the earlier texts of Sanskrit grammar such as Prātiśākhyas and Pāṇini's Aṣṭādhyāyī. Hiatus is possible only when there is a pause in a sentence. The occasions for pause in a sentence are very rare.

In this paper, the views of ancient grammarians such as the authors of Prātiśākhyas, Yāska, Pāṇini, Patañjali and later grammarians of this school as well as of those following other grammatical traditions have been thoroughly examined. The practicability of prolonged coalescence of sounds in the chain system has also been examined in the perspective of linguistic possibilities in a spoken speech collecting examples from the Pāli and Prakrit dialects.

IL—7 TEXT-CRITICAL PROBLEMS OF HARADATTA'S PADAMAÑJARĪ—A COMMENTARY ON KĀŚIKĀ

M. S. BHAT, BOMBAY

The *Kāśikā* still remains a practical manual to Pāṇini's *Aṣṭādhyāyi* adhering to the order of rules as given by him but it is not always consistent. The earliest commentary entitled *Kāśikā-Vīvaraṇa-Pañcikā-Nyāsa* or simply *Nyāsa* on the *Kāśikā* is the work of Jinendrabuddhi who possibly lived in the eighth century A.D. There is yet another prolific commentary entitled *Padamañjarī* (abbrev. Pm) on it by Haradatta who flourished in the twelfth century A.D. The three editions of Pm have appeared in the years 1895-98, 1964-65 and 1981. I cannot help drawing attention to the fact that the text of Pm has not in these editions — however valuable these editions may be otherwise — received that critical care and attention, which it undoubtedly deserves. In this article, I confine myself to a dozen corrupt passages of Pm which are in immediate need of emendation reserving for a future occasion a similar treatment to a large number of citations in which Pm abounds and which are changed beyond recognition. The above examination has yielded some points which are worthwhile briefly to restate.

1. The Pm is later than and partly based upon Kaiyaṭa's *Mahābhāṣya-pradīpa.*
2. Several corrupt readings have in succession crept from one edition of Pm into another.
3. The text of Pm must be subjected to a very thorough critical examination and the dross in the form of corrupt readings, citations must be purged before it is made a subject of study for the History of Sanskrit Grammar.

IL—8 पा० २-३-२३ एवं २-३-२५ इत्यत्र 'हेतु' इति शब्दस्यार्थः

वसन्तकुमार म. भट्ट, अहमदाबाद

१. अपदेशः, लिङ्गम्, प्रमाणम्, करणम्, निमित्तम् प्रकृतिः, कारणम् उपादानञ्च इति विभिन्नाः अर्थच्छायाः प्रदर्शयितुम् 'हेतु' इति शब्दस्य प्रयोगः भवति।

२. पाणिनेः अष्टाध्याय्याम् द्विविधस्यं 'हेतु' इति शब्दस्य प्रयोगः दृश्यते ।। तद्यथा — (१) शास्त्रीयः हेतुः (२) लौकिकश्च हेतुः ।। लौकिकहेतुवाचकस्य शब्दस्य प्रयोगः यत्र दृश्यते (२-३-२३, २४, २५, २६, एवं २७), तत्र 'हेतु' इति शब्दस्य प्रयोगः काम् अर्थच्छायाम् प्रकटीकरोति इति अत्र विचार्यते।

३. पाणिनिः 'साधकतमं करणम्।' १-४-४२ इत्यनेन सूत्रेण, करणम् इति पदम् उल्लिखति। अतः 'हेतौ'। २-३-२३ इत्यत्र 'हेतु' इति शब्देन करणस्यार्थः न गृह्यते इति तु सुविदितम् ।।

हेलाराजः 'सामान्येन जनको हेतुः' (वा. प. ३-७-२४।२५ इत्यत्र) इति 'हेतु' पदम् स्पष्टीकरोति। तेन इदं कथ्यते यद् 'हतौ।' २-३-२३ इति सूत्रे निमित्तम्, कारणम्, उपादानम् इति त्रिविधाः अर्थच्छायाः ग्रहीतव्याः।

किन्तु यदा २-३-२३ इत्यस्मात् सूत्रात् 'हेतु' इति शब्दः २-३-२५ (विभाषा गुणेऽस्त्रियाम्) इत्यत्र अनुवर्तते तदा 'हेतु' इति शब्दस्य उपर्युक्ताः त्रिविधाः अर्थच्छायाः नैव गृह्यन्ते। प्रत्युत 'लिङ्गम्', 'प्रमाणम्' इति अर्थच्छायाः स्वीकरणीयाः। अन्यथा नैयायिकानां 'पर्वतो वह्निमान्, धूमात्' इत्यादीनां पञ्चम्यन्तानां प्रयोगाणां सिद्धिः न भविष्यति।

२-३-२३ इत्यस्मात् २-३-२५ इत्यत्र यदा 'हेतु' इति शब्दः अनुवर्तते, तदा तत्र 'हेतु' इति शब्दस्य अर्थच्छाया विपरिवर्तते इति काशिकाकारादिभिः टीकाकृद्भिः नैवोक्तम् ।।

IL—9 भट्टोजिदीक्षितगुरोः शेषकृष्णस्य कालमीमांसा

पतञ्जलि कुमार भाटिया, नई दिल्ही

ख्रिस्ताब्दस्य षोडशसप्तदशशतकयुगले सम्भूतेषु वैयाकरणतल्लजेषु भट्टोजिदीक्षितगुरुः शेषश्रीकृष्णः प्रामुख्यं भजते। एतद्विरचिता प्रक्रियाकौमुद्याः प्रकाशनाम्नी व्याख्यास्य सर्वान् ग्रन्थान् अतिशेते। अत्र शेषकृष्णः स्वीयाश्रयदातारं 'वीरवर' इति नाम्ना स्मरति, यस्य पुत्रं व्याकरणमध्यापयितुं ग्रन्थोऽयं विनिर्मितः। प्रक्रियाप्रकाशस्य सम्पादकः, अन्ये च विद्वांसो वीरवरमेनं मुगलसम्राजोऽकबरस्य सखायं वीरबलं व्यवहरन्तोऽस्य कालं चतुर्दशशताब्द्याः पूर्वार्धं मन्यन्ते।

परमस्मिञ्छोधपत्रे वीरबलस्य प्रकाशव्याख्यायाश्च हस्तलेखसमये सार्धशतवर्षाणां व्यवधानत्वान्मतमिदं खण्डितम्। अत्र प्रमाणपुरःसरं प्रतिपादितं यच्छेषकृष्णस्याश्रयदाता वीरवरोऽयम् अकबरमित्राद् वीरबलात् सुतरां भिन्नः। भट्टोजिदीक्षितकालं पण्डितराजजगन्नाथसमयञ्चाश्रित्य शेषकृष्णस्य कालः षोडशशताब्द्याः पूर्वार्धभागः प्रतिपादितः॥

IL — 10 NAME-WORDS OF THE KOL TRIBES

SUHRID KUMAR BHOWMIK, MECHEDA

Linguistic interpretation of the name-words of the Austro-Asiatic Kol tribes proves that the division of the main group into various branches started when the influence of the Brahminical society touched it. Pre-Aryan, pre-Dravidian this Kol group was depicted as Dāsa (labourer) or Dasyu (robber) and sometimes as Asura in the later period. When Brahminical society became stronger and popular various Kol groups began to take shelter under the shade of Brahminical society. These groups took various types of occupation for economic stability and according to their pattern or works they were called with various names though each group had its own name in its own language for separate identity. Some of the name-words are discussed here.

KOL — Kolla-Kora (boy or labourer)

SAONTAL — Sāmanta Dala (fighting force)

MUNḌA — Head man (the group which were heading all the groups)

JUANG — Juan, Joan or youth or labourer

BHUMIJ — Son of the soil

BHUIAN — Son of the soil

HO — (Loriye Kol)

HHERIA from the word Kher meaning bird. The group which has the occupation concerned with birds.

LODHA — This word has come from the word Lubdhaka meaning one who catches birds by tempting.

BIR HOR — meaning man of forest.

KHERWAL — Son of the Bird.

In this way, all the name words of the Tribal people can be explained and why these names were given can be traced out.

IL—11 INDIAN ETYMOLOGISTS' VIEW ON THE ORIGIN OF LANGUAGE AND THE THEORY OF ROOTS — A COMPARATIVE STUDY

SUKUMAR CHATTOPADHYAY, BURDWAN

Indian etymologists are the claimants of credit in the field of linguistic science. Yāska's Nirkuta is a great landmark in the history of linguistic studies in India. It is the oldest work on etymology. Yāska is a follower of the school of etymologists whose view is that all words are derived from original roots. So one should never give up a word as underivable. This indicates 'the theory of roots' which plays an important role in the modern linguistic science. Yāska may therefore be regarded as the precursor of the root-theory. In most of the languages the words used in a sentence are not in their crude forms but variously modified.

In Sanskrit, Pāṇini records almost two thousand roots in his work upon which this language is erected. In English there are about 2,50,000 words which are traced to a few roots. England has about 460 'Aryan roots'.

Yāska wants to bring out the intended meaning of the words by the etymological explanation (cf. arthanityaḥ parīkṣeta — N. 2.1).

By giving the etymologies of the obscure words Yāsks shows his craze for etymology. Uṇādi sūtas are of great help to solve the derivation of the obscure words.

Yāska also mentions onomatopoeia as a part in the foundation of language.

Both Pāṇini and Patañjali were the followers of the school of Gārgya whose view is that not all nouns are derived from verbs. But by refuting Gārgya's view Yāska established a scientific reason in favour of his own view which invariably indicates his knowledge in the field of highly advanced linguistic science.

IL—12 SEMANTICS OF SOME UPANIṢADIC WORDS IN THE VEDĀNTA SŪTRA — A CRITIQUE

KARUNA SINDHU DAS, CADCUTTA

About fifty Vedāntasūtras are found devoted to determination of meaning of some sixteen words from the upaniṣads. The words are śūdra, sat, ākāśa, prāṇa, jyotis, gāyatrī, vaiśvānara, bhūman and daharākāśa from Chāndogya, attā and vajra from Kaṭha, antaryāmin and akṣara from Bṛhadāraṇyaka, prāṇa from Kauṣītaki, setu from Muṇḍaka and so on. While śūdra is construed to mean 'one who is grief-stricken', the rest are made to mean brāhmaṇ with the help of some semantic devices. To the Vedāntist, sentence-meaning is stronger than word-meaning. So word-meaning is to be adjusted in a given environment viz. association of a particular word, associate sentence, attributive refereence, context or so.

The framer of the vedānta rules was aware of attributive references, context, competence, resemblance etc. as instruments in determining the intended meaning of a word. Preference of direct reference to the indirect one is also an old index. To a Vedāntist, Brahman is the primary meaning of the afore-said words with reference to passages in the Upaniṣads. But the difficulty is this that these words do never mean Brahman and the popular and conventional meaning they denote in the same vein. Strictly speaking, the meaning viz. Brahman is secondary and metaphoric. It is adopted for the primary and conventionally popular meaning is incompatible with environment in respect of signifying the intention of the passage(s) concerned. It is for the sake of the overall philosophical scheme of Vedānta that a Vedāntist holds that all those words in the Upaniṣads primarily refer to brahman. To the secular mind, this interpretation may not seem to be logically sound and convincing.

IL—13 A STUDY ON DIFFERENT VIEWS ON VERBAL BASES GOVERNING DOUBLE-ACCUSATIVE

ACHYUTANANDA DASH, PUNE

The aim of this paper is to give an analysis of the different views on verbal bases governing double accusative, proposed by various traditional scholars belong to the schools of Nyāya and Vyākaraṇa. To do so only one example namely *Devadattaḥ gāṁ dogdhi payaḥ* is taken into consideration. It is intended to point out in this paper, that some scholars consider *go* (cow) in the above sentence as the apradhānakarma (i.e. subordinate object) and payas (milk) as pradhānakarma (main object); whereas Jagadīśā Tarkālaṁkāra takes the opposite view. According to his opinion, *go* is main object and *payas* is the subordinate object.

Moreover the paper wants to show that all the scholars, including Jagadīśa, have accepted one and the same definition of *pradhānakarma* and *apradhānakarma*.

The general definition of the *karma kāraka* is given by Pāṇini as *kartur īsitatamaṁ karma*.

In the same manner the definition of the *apradhānakarma* is *paraṁparayā dhātvarthatāvacchedakaphalāśrayaḥ*.

Only Jagadīśa differs from others on the meaning of the verbal base *duh–*. To him, the meaning of this verbal base in the semantic paraphrase is *mocanānukūlavyāpāraḥ*. But other scholars take the meaning of *duh*—as *kṣaraṇānukūlavyāpāraḥ*.

Therefore we find a difference between the views of Jagadīśa and the others. According to the Pāṇinian school of grammar and almost all Naiyāyikas, the rule *akathitaṁ ca* is interpreted to mean that the *karma kāraka* is the subordinate object of 12 verbal bases beginning with *duh*—, but the main object of the 4 verbal bases beginning with *ni*—. But Jagadīśa disagrees with this view, saying *duhādibhyaḥ pratyayena mukhyaṁ karmatvaṁ ucyate*.

The present investigation, I hope, will reveal how *dvikarmaka* roots are analysed semantically and will throw light on the study of language in ancient India.

IL—14 AUTHORSHIP OF THE CANDRA-SŪTRA AND THE CĀNDRA-VṚTTI

P. C. DAS, RAIRAHOL, ORISSA

Scholars like Leibich, H. N. Mishra and others accept that Candragomin himself has written the *vṛtti*; Chatterji in his preface to the *Cāndra-Vyākaraṇa* Part I accepts that Candra is the author of the *Vṛtti*, whereas in his comments scattered throughout the edition he has shown that the author of the *Vṛtti* is different from Candra. Birwe, at the end of the discussion, sets up the following hypothesis :

(1) Candra is the author of the first four Chapters, and

(2) Different authors have written the *Vṛtti* on the *Pratyāhāras Sūtras* and the *Vṛtti* on the fifth and sixth Chapters or the two may be the same person.

On examination it may be inferred that—

(1) the Sūtrakāra and the Vṛttikāra are different persons on the basis of the use of *vakṣyati* and *vakṣyāmaḥ* in the Vṛtti—*vakṣyati* is to denote Sūtrakāra, and *vakṣyāmaḥ* is to denote Vṛttikāra). Candra or Candragomin is the author of the *Sūtras* and Dharmadāsa, who is mentioned at the end of the only complete manuscript of the *Cāndra-Vṛtti* which is found in the Darbar Library of Kathamandu, is, probably, the author of the *Vṛtti.*

(2) Further it can be inferred that there was Accentuation Section and Vedic Section as a part of the *Cāndra-vyākaraṇa* and the Vṛttikāra himself had composed it.

In order to strengthen the above remarks, number of spots can be pointed out which clearly go against the Accord which is expected between the statements from a *Sūtra* and from its self-composed (*svopajña*) *Vṛtti*.

IL—15 THE KṚT SUFFIXES — THE PĀṆINIAN DESCRIPTION

PRADIPTA KUMAR DASH, PUNE

Pāṇinian techniques are different from one section to another, depending upon either the linguistic necessity or technical necessity. He is all scientific to explain each and every word of him linguistically. He has adopted structural technique to describe the various verbal forms whereas he has adopted traditional technique to explain the *Kṛt* suffixes. Structural technique and traditional technique in a way are opposite to each other. Structural description begins with the whole form or structure and makes elision whenever required, whereas traditional technique begins from minimum structure and goes to explain the maximum structure by adding the *āgamas*, whenever required. Elision or *lopa* and addition or *āgams* are two different techniques of Pāṇini, by which he explains the language.

IL—16 SOME PRINCIPLES IN FIXING UP PĀṆINI'S AUTHORSHIP OF EXAMPLES FROM THE EXAMPLES SUPPLIED IN THE KAŚIKA VṚTTI

RADHAMADHAB DASH, BHUVANEVSAR

The *Kāśikā Vṛtti* (*KV*) (7th cent. A.D.) is a *Vṛtti Grantha* on Pāṇini's *Aṣṭādhyāyī* (6th cent. B.C.). As customary with *Vṛtti Granthas*, *KV* supplies examples and counter-examples usually on all sūtras of Pāṇini. Though given on Pāṇini's sūtras, all the examples are not intended by Pāṇini by his sūtras. And it is not unknown to the scholarly world that *KV* has borrowed examples from grammatical sources, viz. *Mahābhāṣya* (150 A.D.), *Kātantra Vyākaraṇa* (4th cent. A.D.), *Cāndra Vṛtti* (6th cent. A.D.) all preceding the *KV* in age and also from non-grammatical literature. Some examples are given by KV's author(s) independent of all these sources.

Thus fixing up the sources of examples historically from *KV* involves fixing Pāṇini's examples as its first step. Pāṇini's examples may be fixed purely basing on the text of *Aṣṭādhyāyī* and the natural brevity of the sūtras provides less scope for its examples to be expressed. Some examples are indicated and mostly Pāṇini's examples are implied from sūtras though implication varies in degree.

This paper is an attempt to show some principles in fixing up Pāṇini's examples from the *KV* and it discusses problems arising in the matter of implication and in accepting some simple examples as Pāṇinian.

II—17 NARASIṀHA'S DISSOLUTION OF DEVATĀ-DVANDVA

G. V. DEVASTHALI, POONA

There is a fundamental difference of opinin between Kātyāyana and Patañjali as regards the mode of dissolving the *devatādvandva* (or rather the *itaretara dvandva*) compounds. Narasiṁha, in his *Svaramañjarī*, has discussed the matter in brief and ultimately shown preference to Kātyāyana's view.

This paper is an attempt to discuss this point as briefly as possible.

II—18 A PHILOLOGICAL STUDY OF THE NAMES OF SOME PLACES OF INDIA

AMAL KUMAR GHOSH, BIHAR

An attempt is made in this paper to trace the philological basis and the source of some place names of India.

The place names of India, which are discussed here linguistically, interesting offer speculative pursuits as regards their meaning, significance and durability.

The following points will be discussed :

(1) Names of trees are prominent in some of the place names.

(2) Some place names are found according to environment of the land.

(3) Some place names of India are formed in accordance with topography or natural and artificial features.

(4) Some place names are also formed according to the productivity of the land.

Other causes of the place names are also discussed with examples.

IL—19 THE INFLUENCE OF HINDI ON THE BENGALI SPEAKING PEOPLE OF BIHAR

ARCHANA GHOSH, PATNA

Bengali is spoken by a large number of people of India. 'Tatsama' words are its inherited stock. Side by side with the Tatsama words, we find 'Tadbhava', 'semitatsama'. 'Deśī' and 'Bideśī' words in Bengali vocabulary. It was leaning to Sanskrit from its very beginning. In modern Bengali, the colloquil has a small percentage of Sanskrit words, the percentage of English words are increasing. Many Hindi words have taker place replacing the Bengali words, such as Mokābelā, instead of sammukhīn, 'Lāgātār' instead of 'eknāgāḍe', 'Madat' instead of 'sāhāyya'.

But the use of Hindi words by the Bengali speaking people is something different from those of Bihar. Some special peculiarities are found in the spoken language of the Bengalis living in Bihar, specially among the young generation.

Some of the examples which will give an idea how these are different from the colloquil of Calcutta.

How far it has affected the standard literary language.

IL—20 A SPECTROGRAPHIC STUDY OF VOWELS IN BENGALI

SUBHRA BASU GHOSH, CALCUTTA

In the standard colloquial Bengali only seven oral vowel phonemes have been recognized — The aim of the present investigation is to make an acoustic analysis of the quality of the Bengali vowel sounds in terms of their quality and duration — The instrument used for making the spectrograms is the 'Sound Spectrograph' type 6071, manufactured by Kay elemetrics Company — The present analysis is based on recorded material. It is a recording of Bengali vowel sounds in isolation and in word in different positions, pronounced by Mr. S. Barman, having received standard colloquial Bengali as his mother tongue, spoken in and around Calcutta at Central Institute of Indian Languages, Mysore — Formant frequencies and duration of Bengali vowels spoken in isolation — Formant frequencies and duration of word initial, medial and final short vowels — For acoustic study though the first three formants may be of relevant, the F_1 and F_2 are taken since they are enough to describe the vowel quality — The quality of the different front and back vowels can be deduced by their relative positions of the F_1 and F_2—The average duration of vowels in isolation and in word — initial, medial and final positions — Conclusion.

IL—21 A LINGUISTIC STUDY OF FOLK LITERATURE OF RAJBANSHI DIALECT IN JALPAIGURI AND COOCH BEHAR OF NORTH BENGAL

SIPRA GUPTA, JALPAIGURI

1. Collection of some songs.
2. Classification of Rajbanshi folk literature :
   - (*a*) Nursery Rymes and Doggerel.
   - (*b*) Folk songs.
   - (*c*) Folk tales.
   - (*d*) Riddles.
   - (*e*) Proverbs.
   - (*f*) Legends.
   - (*g*) Ballads.
   - (*h*) Myth.

The above points will be thoroughly discussed. The paper will concentrate on the characteristics of Rajbanshi dialect of Jalpaipuri and Cooch Behar.

IL—22 CO-ORDINATION AND SUBORDINATION IN DOGRI SYNTAX

VEENA GUPTA, JAMMU

In the syntactic structure of a particular language, compound and complex sentences are the compositions of two or more clauses. The clauses in these sentences bear relationships of different kinds among themselves. In a compound sentence they all show co-ordinate relationship to each other and share the privilege of occurrence equally. But on the other hand, clauses in complex sentence are never of equal importance. There, only one clause, which lonely gains the privilege of occurrence, is known as main clause. All the remaining (clause) clauses are the secondary as well as attribitive clauses to the main clause. So, there is relationship of subordination between main clause and secondary clauses.

The aim of this paper is to distinguish between co-rdination and subordination in Dogri (1st. language of Jammu Province, the winter capital of J & K State) sentences in respect of their distribution, occurrence, order of clauses, ability to conjoin two or more subordinate clauses, deletion of repeated items etc.

IL—23 शरावती

हिन्दकेसरी, जयपुर

पाणिनिव्याकरणे उदीच्यप्राच्यदेशयोः भाषाभेदः प्रसिद्धः। अयं भेदः प्रायस्तद्धिन्तान्तशब्देषु, तत्रापि ग्रामनगरवाचकशब्देभ्यो जायमानेषु प्रत्ययेषु। वासुदेवशरण–प्रभुदयाल अग्निहोत्रि–प्रभृतिभिः विद्वद्भिः पूर्वदेशः कः, उत्तरदेशश्च कः इति विस्तरेण प्रतिपादितम्। केचन ग्रामा अपि तैरपभृष्टनामभिरमिधीयमाना परिचायिताः। पाणिनेः 'एङ्प्राचां देशे' (१-१-७५) सूत्रस्य काशिकाया व्याख्यानमनुरुध्य शरावतीनद्या प्रागुदग्व्यवस्था भवतीति स्वीक्रियते। यद्यपि तस्मिन् सूत्रे भाष्यकृता प्राचामिति पदस्य आचार्यविशेषणत्वमङ्गीकृतम् तथापि जिनेन्द्रबुद्धिहरदत्तादिभिरपि देशविशेषणत्वस्वीकारात् भाष्यानुक्तमपि स्वीकृतमेव वैयाकरणैः। शरावत्या नद्या एव प्रागुदग्व्यवस्था, अत्र नास्ति वैयाकरणेषु विवादः।

अत्रायं विचारणावसरः कया अपि नद्या रेखया वा पूर्वोत्तरविभागः कथं कृतो भवतीति। कयापि रेखया पूर्व–पश्चिम–विभागो भविष्यति दक्षिणोत्तरविभागो वा, पूर्वोत्तरयोर्विभागस्तावन्न युज्यते। पदमञ्जरीकारेण 'शरावती नाम नदी उत्तरपूर्वाभिमुखी' इत्युक्त्वा समाधानप्रयासो विहितः। सप्तसिन्धुप्रदेशस्य मानचित्रेषु कापि नदी उत्तरपूर्वाभिमुखी नास्ति। एवं च नद्या प्रागुदग्व्यवस्था न सम्भवति। शरावती नदी सम्प्रति केन नाम्ना प्रसिद्धा इत्यपि नास्ति निर्णयः। केचन सरस्वतीं केचन इरावतीं केचन अपरिचितां कामपि नदीं कल्पयन्ति।

यथा शरावती नदी प्रसिद्धा पूर्वकाले तथैव शरावती नाम्ना एका पुरी अपि प्रसिद्धा आसीत्। रघुवंशस्य १५-९७ श्लोकरीत्या लवो यस्या राजाभूत्। सा नगरी कुत्राधुना केन नाम्ना व्यवह्रियते इति अन्वेषणाविषयः। अत्र संक्षेपेण प्राच्यग्रामाः उदीच्यग्रामाः तत्रोच्चारितेषु वैषैम्यं किञ्चित् प्रतिपादितमिति॥

IL—24 'NITYAM' IN THE AṢṬADHYĀYĪ

B. C. HUSAINI, TIRUPATI

Any injuction will have universal application unless specifically mentioned otherwise. In grammar also any rule will be applied compulsorily unless the terms like vā (vibhāṣā or anyatarasyām) and bahulaṃ are uttered which make its application optional and of uncertain nature respectively or unless it is prohibited by some process — prasajyapratiṣedha or paryudāsapratiṣedha. Hence, if any injunctive rule is devoid of the terms conveying the idea of optionality (vā, vibhāṣā or anyatarasyām), various application (bahulaṃ) and prohibition, that will be a compulsory injunction (nityavidhi). Then we need not use the term nitya to convey the sense of universal or compulsory application.

But Pāṇini has used this term 'nitya' in his Aṣṭādhyāyī more than thirty times. The structure of the Aṣṭādhyāyī and various methods adopted by Pāṇini, to minimise the size of the Aṣṭādhyāyī by making the rules as brief as possible, necessitated him to use the term 'nitya', though the rules containing that term are devoid of the terms vā (vibhāṣā, anyatarasyām) and bahulaṃ and prohibition in some form (prasajya or paryudāsa). A humble attempt is made in this article to explain the significance of the term 'nitya' in various rules of the Aṣṭādhyāyī.

IL—25 UNPĀṆINIAN VERB-FORMS IN AŚVAGHOṢA'S EPICS

GIRISH K. JHA, PATNA

In this paper my aim is to investigate, in Aśvaghoṣa's epics, verb-forms irregular in the light of Pāṇini's grammar. Aśvaghoṣa, a great Buddhist Sanskrit poet, flourished during 1st century A.D. and was the successor of Pāṇini (500 B.C.). Still his works comprise of so many unpāṇinian forms as they occurred conventionally in the works of other classical poets also. It shows the impact of the great epics, i.e. the Rāmāyaṇa and the Mahābhārata.

We have, in Aśvaghoṣa's works, verses illustrating the different usages of certain verbs in cases of Parasmaipada and Atmanepada. "Prārthayanti"—the Buddhacarita, II. 10, though occurring elsewhere, and "Saṁrarañja",—the Saundarananda-II-63; are to be discussed. For the periphrastic perfect the verb is separated from its auxilliary by an intervening word at the Buddhacarita, II.19; VI. 58 etc. These usages are not accepted according to Pāṇini.

Where Pāṇini's rules are not complied with the forms have been classified and discussed with reference to Pāṇini's grammar.

IL—26 लच् प्रत्यय का भाषाशास्त्रीय विवेचन

लक्ष्मीश्वर झा, भागलपुर

सम्प्रति उपलब्ध प्रमुख संस्कृत साहित्य में लच् (ञ्ल) प्रत्यय प्रायः चालीस सर्वथा नवीन अङ्गों से प्रयुक्त मिलता है।

लच् प्रत्यय भारतीय आर्यशाखा से वाहर अज्ञात है। भारतीय आर्यशाखा में इसका उद्भव ऋग्वैदिक काल में ही दीखता है और विकास अधुनातन काल तक हुआ है; जिसे ऐतिहासिक क्रम में सन्दर्भसहित निबन्ध में दिखलाया गया है।

इस निवन्ध का आधार आचार्य पाणिनि की अष्टाध्यायी है किन्तु तुलनात्मक अध्ययन के लिए पाणिनीयेतर व्याकरणों का भी उपयोग किया गया है।

सङ्क्षेप में प्रस्तुत निबन्ध में लच् प्रत्यय का उद्भव, विकास, अर्थवैविध्य एवम् प्रयोग-वैविध्यों को दिखलाने का प्रयास किया गया है।

IL—27 वर्णसमाम्नाय – विवेचनम्

शशिनाथ झा, दरभंगा

वर्णसमाम्नाये वर्णानां लोकप्रसिद्ध-मातृकापाठापेक्षया विलक्षणः सन्निवेशक्रमो हि वैज्ञानिकः। तत्र स्वराणां पाठो मातृकापाठानुरूपमेव। दीर्घाणां पाठाभावेऽपि 'अणुदित्' सूत्रवलात् ते लभ्या एव। तदनन्तरं हकारस्य, ततोऽन्तःस्थानां, ततःस्पर्शानां, ततश्चोष्मणां पाठो दृश्यते। तत्रापि स्पर्शपाठे वर्गपञ्चम-चतुर्थ-तृतीय-द्वितीय-प्रथमक्रमेण विन्यासोऽस्ति। एष्वपि चवर्ग-पवर्ग-कवर्ग-टवर्ग-तवर्गाणां क्रमेण स्थितिः प्रायशोस्ति। अत एव भट्टोजिदीक्षितेन "ताल्वादिस्थानमि"त्युक्तम्। एतत्क्रमे केवलं वर्गद्वितीय-प्रथमयोः पाठे व्युत्क्रमोऽस्ति। एवं क्रमविन्यासस्य तद्व्युत्क्रमस्य च रहस्यमत्र प्रकाश्यते। तथा हि — क्रमानुसारेण 'छफखठथ' इतिरूपेण वर्गद्वितीयपाठे छव्प्रत्याहारे फकारस्य खकारस्य च सत्त्वाद् 'भवान् फलति,' 'महान् खर्वति' इत्यादौ "नछव्यी"ति रुत्वापत्तिः स्यात्। स्वरादनन्तरं हकारस्य अन्तःस्थानां च पाठः अट्-अण्प्रत्याहारयोर्ग्रहणार्थः। इत्यादि।

ऌकारस्योच्चारणं सम्प्रति 'ऌ' इतिवत् 'ऌि' इतिवद् वा भवति। अत्र विप्रतिपत्तिः। महाभाष्यकारेण 'अशकत्या ऋतक इति प्रयोक्तव्ये ऌतक इति प्रयुक्तम्" इत्यभिहितम्। यदि नाम पूर्वोक्तप्रकारेण उच्चारणं स्यात् तर्हि अशक्तिः कथम्? अत एव 'ऌि' इतिवदेव उच्चारणमुचितम्। इत्यादि।

IL—28 व्याकरणस्य वेदाङ्गत्वविचारः

सुधीरकुमार झा, दरभंगा

शक्तिग्रहोपायभूतानि व्याकरणोपमानकोशाप्तवाक्यव्यवहारवाक्यशेषविवृत्तिसिद्धपदसान्निद्ध्यानि वृद्धोक्तानि। तत्र कोशोव्याकरणश्चेति द्वे मुख्ये। तत्रापि कोशोपयोगित्वं नाम्नाम्, व्याकरणोपयोगित्वन्तु भाषास्वरूपसङ्घटनाय सर्वत्र।

किञ्चलौकिकवैदिकभाषयोर्भूयो वैलक्षण्यम्। तज्ज्ञानं व्याकरणाधीनमेव, पुरातत्त्वज्ञानाय वेदज्ञानमावश्यकम्, तच्च गृहीतवैयाकरणचेतसामेव। महाभाष्यकारोऽपि वेदाध्ययनेव्याकरणोपयोगितां वर्णितवान्।

प्रथितानि च शिक्षाकल्पादीनि षड्ङ्गानि वेदस्य ।

अथ व्याकरणेष्वन्यतमम्पाणिनीयव्याकरणं वेदाङ्गमुतान्यदाहोस्विदखिलानी ? तत्र पाणिनीयमेवेति निश्चयः। अत्रेमे हेतव :—

१. लौकिकवैदिकोभयशब्दप्रक्रियाप्रदर्शनात् ।

२. वेदभाष्यादिष्वत्रैवाग्रहदर्शनात् ।

३. आदिकालादिदानीं यावदेतदध्ययनपरिशीलनादीनां व्यापकत्वात् ।

४. अक्षरसमाम्नायमूलकत्वाच्च ।

५. अत्र ज्ञातशब्दब्रह्मद्वारा वेदप्रतिपादितपरब्रह्माधिगमनं सुकरमितिदिक् ।।

IL—29 TO ERR IS HUMAN—4

SUKHESHWAR JHA, BHAGALPNR

A few expressions in the Bālamanoramā (Bm.) of Vāsudeva Dīksita (V.D.) on the Siddhānta Kaumudī (Sk.) and elsewhere, seem to be erreoneous ones. With a view to know these clearly, it was planned to write some papers under one 'Head'. The present paper is the fourth one of the series.

In this paper two cases only have been dealt with, one is *Vyāvakros'ī*, referred to in the Sk. under '*Na Karmavyatihāre* (Aṣṭā. 7.3.6.) and another in *Vyāvakruṣṭeḥ*, which occurs in the *Mahābhāṣya* (A.3.1.94) in the *Nyāsa* (A. 3.3.43) in the Padamañjarī (ibid.) et seq.

IL—30 ऋग्वेद के क्यजन्त नामधातु — एक विवेचन

तुलाकृष्ण झा, भागलपुर

"ऋग्वेद के क्यजन्त नामधातुओं का विवेचन" इस निबन्ध का विषय है। ऋग्वेद में क्यच्, क्यङ्, क्यप्, णिच्, यक् तथा क्विप् प्रत्ययान्त २२१ नामधातुओं के प्रयोग हुये हैं जिनमें १४६ क्यजन्त नामधातु के प्रयोग हुयं हैं। क्यच् नामधातु प्रत्यय ऋग्वेद में ही नहीं अपितु वैदिक भाषा में ही सर्वाधिक प्रयुक्त प्रत्यय है।

यह क्यच् प्रत्यय मुख्यतः सुबन्त प्रातिपदिक तथा अव्यय से परे प्रयुक्त होकर आत्मेच्छा, परेच्छा, आचार, सदृश आचरण, तथा करना आदि पाँच अर्थों में प्रयुक्त है। पाणिनि-प्रोक्त 'आत्मप्रीति' अर्थ

का प्रयोग मिलता है। कात्यायन प्रोक्त 'परेच्छा' अर्थ का प्रयोग मिलता है। किसी के सदृश आचरण करने के अर्थ में सुबन्त कर्त्ता से परे क्यच् के तीन प्रयोग मिलते हैं जिनका अनुशासन पाणिनि-सम्प्रदाय में नहीं हुआ है।

पाणिनि के अनुसार चित्रीय् को छोड़कर अन्य क्यजन्त नामधातु परस्मैपदी होते हैं परन्तु ऋग्वेद में तविष्य् आदि १० धातु आत्मनेपद में तथा ऋजूय् आदि ८ धातु उभयपद में प्रयुक्त हुअे हैं। क्यच् के लकारात्मक प्रयोग कम हैं, शत्रन्त, शानजन्त तथा उ एवम् उवङ् प्रत्ययान्त प्रयोग अधिक हैं।

हित्ती, ग्रीक, लैटिन तथा गाँथिक में इसके प्रयोग होने से इसका उद्भव प्राचीन प्रतीत होता है।

IL—31 'ABOUT ŚABDA-NIRṆAYA' — A LOST LEXICON

P. V. JOSHI, POONA

It is a peculiarity of *Madhvācārya* (*Ānandatīrtha*) that throughout his works he has referred to a large number of books, many of which are unfortunately not available to us at present. '*Śabda Nirṇaya*'—a lexicon is one of such books. The citations from *Śabda Nirṇaya* which are recorded by *Madhvācārya* in his numerous works, are about 125 in number.

The object of this paper is—

(*i*) to study these citations and to see if they throw any light on the nature and scope of the work; and

(*ii*) to attempt a comparison of the vocables recorded here, with the vocables from some other well-known lexicons.

After studying these citations the following observations could be made :

(*i*) That the contents of the work are varied in nature;

(*ii*) That the work records not only snyonyms or polysemics; but it gives etymological explanations, explanatory notes and even the rules for proper use of words;

(*iii*) That *Sabda Nirṇaya* introduces special type of words i.e. *Anyonyanāmatā* (which means the use of word for each others meaning). This seems to be uncommon. Words listed under this type are : *Svarga-Vyoma*, *Suṣupti-Svapna*, etc.;

(*iv*) That some uncommon words like : *Apīta*, which signify some technical meaning in philosophy, are recorded here;

(*v*) That in synonyms the nuance is shown clearly;

(*vi*) That one of the purposes of this lexicon is to help to understand philosophy;

(*vii*) That the work seems to be an independent one.

If the work is made available, it will be a special aid to understand philosophy.

IL—32 OUTLINES OF SCHEME OF PAṆINI'S AṢṬADHYĀYĪ

K. A. KRISHNAMACHARYULA, WALTAIR

A thorough and deep study of Aṣṭādhyāyī reveals that Pāṇini composed his work in accordance with a plan and a system which are evolved on the basis of sound linguistic principles.

The purpose of a grammatical work is mainly to show the correct forms of words. This is done through various grammatical applications. In the light of this, only the last six chapters, beginning from the III Chapter of Aṣṭādhyāyī are worth to be mentioned as a real and main grammatical portion. The first two chapters are composed as accessories to that main portion.

The words are said to be formed by the combinations of stems and suffixes. Hence he dealt with all the suffixes in III, IV and V Chapters. All the grammatical operations like Āgamas, Adeśas etc. are dealt with in the VI, VII and VIII Chapters.

In the III Chapter he has dealt with the suffixes which are added to roots to form verbs and prātipadikas. In IV and V Chapters he has dealt with the suffixes added to prātipadikas.

This order is no doubt based on the linguistic principle, "Sentence is the unit of language". There is a logical sequence in the internal arrangement of the topics also.

IL—33 A NOTE ON PĀṆINI'S RULE स्वतन्त्रः कर्त्ता

B. SURENDRA KUMAR, BHAGALPUR

In this paper there is an attempt to explicate the nature of कर्त्ता as a grammatical category. In this connection, observations of the traditional grammarians have been analysed in relation to the views of the modern linguistic especially, the exponents of the case—grammar.

IL—34 CONCEPT OF SAṀJÑĀ IN PĀṆINI'S GRAMMAR

DINABANDHU KAR, BALANGIR

Pāṇini introduces the word *Saṁjñā* in his *Aṣṭādhyāyī* sixty three times in the locative ending, three times as a part of the compound *śabdasaṁjñā*. The negative compound form *a-saṁjñāyām* is also found in eight rules. Besides the traditional commentaries assume its presence in thirty five more rules.

Pāṇini has not defined its meaning in his grammar. The commentators also do not help us much apart from offering the examples of the rules wherein the term occurs or is assumed to occur. They take the term too clear to merit an explanation.

An attempt is made in the present paper to point out the precise meaning of the term and to draw out its significance. It has been shown how *saṁjñā* in the Aṣṭādhyāyī differs from *nāman* and *ākhyā*; two other related terms in Pāṇini's system.

In conclusion it can be said that *saṁjña* in the Aṣṭādhyāyī is not considered to be a referential term. It simply points out that the meaning of the term concerned has not purely derivative value but its meaning is to be understood with reference the conventions of language-speaking community. These conventional meanings cannot be correctly defined by grammar because the meanings of the expressions have not definite correspondence to the stem-suffix meaning. In such cases Pāṇini by saying *saṁjñāyām* indicates that the lexical meaning, suffix meaning, and the syntectic sense do not exactly determine the meaning of the expression.

IL—35 प्रत्येकं वाक्यसमाप्तिः, समुदाये वाक्यपरिसमाप्तिः

को. सुब्रह्मण्यम्, वालतेर

दर्शनकारेषु केचन वाक्यस्य प्रत्येकं परिसमाप्तिं प्रतिपादयन्ति। अपरे च समुदाये वाक्यपरिसमाप्तिमिच्छन्ति। तत्र वैयाकरणमीमांसकयोर्मते स्वीकृत्यायं विषयो विचार्यते। विशिष्य महावाक्यस्य प्रयोगे किं तस्य प्रत्येकं परिसमाप्तिः? उत समुदाये? आहोस्विदुभयत्र? अखण्डवाक्यवादिनां वैयाकरणानां च मते कथमङ्गवाक्यानामर्थबोधकत्वमित्यादि सप्रमाणं निरूपितमत्र पत्रे।

IL—36 THE EKASAṀJÑĀDHIKARA

YASHODHARA KAR, PUNE

From the point of view of application of all the *saṁjñās*, the technical terms in the Aṣṭādhyāyī (A.) are of two types: (1) Disjunctively applied technical terms and (2) Conjunctively applied technical terms. The first type of technical terms are governed by two rules; *ā kāḍārāt ekā saṁjñā* (P. 1.4.1) and *Vipratiṣedhe paraṁ kāryam* (p. 1.4.2.). While p. 1.4.1. allow the application of one *Saṁjñā* at a time, p. 1.4.2. prescribes the application of the latter technical term in the order of the *A.* when there is a conflict between two saṁjñā rules. The technical term belonging to the second type are not governed by any principle and are freely applicable whenever and wherever there is a scope. In the present paper I am going to discuss the nature of distinction between these two types of *saṁjñās* and the proper role of p. 1.4.1. and 1.4.2.

In the present paper an attempt will be made to evaluate the *ekasaṁjñādhikāra* with a view to finding out how far it is required to avoid conjuctive application of technical terms.

IL—37 SOCIAL LEAD FROM ANCIENT INDIAN GRAMMARIANS

S. D. LADDU, PUNE

Kātyāyana, the Vārttikakāra, was well aware of the naturalness in the currency of the usage, and so set up the principle which makes the actual usage (*abhidhāna*) the governing factor in the case of the primary, secondary and compound formations. And yet he notes that usages already current (*siddha*) in the speech-community (*loka*) stand in need of guidance and restriction (*-niyama*) from the Science (*śāstra*) for the good (*dharma-*) of the society.

Patañjali goes a step ahead and is more clear and elaborate. He points out that an expression that is desired (*iṣta*) by the Society is to be preferred to the one that is arrived at (*prāpta*) by a mechanical application of the rules of the Science; and that desire or preference is to come from the cultured section (*śiṣṭa*) of the Society. In the application of this principle he is receptive to the demands of the younger generation wanting to coin new expressions. However, while doing this, he is not prepared to sacrifice the order or system (*vyavasthā*) in the use of the language as brought about by the Science which deserves due respect.

It can thus be seen that Patañjali's attempt was to effect proper balance between the two trends, by discouraging large-scale disorder in the use of the language and at the same time reconciling with the growing tendences in usage. This role of his was responsible to give a stable rule to the speech-community and a lead to the society.

IL—38 AN ANALYTIC STUDY OF THE ARABO-PERSIAN WORDS AS FOUND IN THE POEMS OF KAJI NAZRUL ISLAM (1899-1976)

ARUNA MADHOW, PATNA

The words of Arabo-Persian origin in Bengali language belong to four categories: (*i*) administrative or semi official term, (*ii*) words denoting life of luxury and prosperity, (*iii*) words expressive grandeur and glory of courtly life, and (*iv*) the words of finor feelings.

The present paper is expected to bring to light the extent of Arabo-Persian influence on the language of the poems of Kaji Nazrul Islam.

At the beginning of the World War I, he, joined as soldier. His soldiering lasted only a year. During this period he was acquainted with a Maulabi, a scholar in Persian language and literature. His recitation of Persian poems attracted Nazrul to Persian literature and with the help of the Maulabi he studied poems of nearly all the Persian poets. Nazrul translated Rubiyat-e-Hafiz into Bengali. Nazrul started writing short stories & poems while he was in Karachi. Byathār dān was published in Bangiya Musalman Sahitya Patrika in 1920.

Ami Israphiler Singer Maha Hunkar. His poems may be classified into love poems, March songs, 'Gazals', Patriotic poems; Religious poems based on Hindu & Islam religion for the study of Arabo-Persian elements in the language of the poems.

IL—39 SYNTAX IN PAṆINI : A UNIQUE APPROACH

MAHAVIR, DELHI

1. The term 'vākya' is not defined in Pāṇini. It occurs only in three *sūtras*, viz. VI. 1-35, VIII. 1.8, and VIII. 2.82 in the *Aṣṭādhyāyī* of Pāṇini. It may look odd that he has so little to say about '*vākya*' when his grammatical description does assume sentence and sentence structure. We assert that his syntectic description is based on his notion of '*samartha*' (II.1.1.) rather than on that of '*vākya*'. The notion of '*vākya*' presumably takes care of only such syntectic features which could not be described in terms of '*sāmarthya*'.

2. The statement '*samarthaḥ padavidhiḥ* (II. 1.1.) is a '*paribhāṣā*' rule, a rule of interpretation which dominates the whole of 'Aṣṭādhyāyī'. Any operation relating to '*padas*' does invoke this. It invariably presumes '*sāmarthya*'. Sentence structures are thus included ipso facto therein. In the present paper we have worked out details of '*samartha*' theory as originally conceived by

Pāṇini. We have marshalled all internal evidences to build it up. Traditional interpretation and views of modern scholars about it are also examined.

We have explained in this paper, the difference between the notions of *'vākya'* and *'sāmarthya'* and examined how far it has been crucial for Pāṇini's description of syntax.

In conclusion we assert that Pāṇini's theory of *'sāmarthya'* is unique and more powerful and comprehensive than that of *'vākya'* which is an ordinary notion.

IL—40 शैलीविज्ञान एवं रूपरचना की दृष्टि से हरियाणवी

मनमोहनस्वरूप माथुर, पानीपत

भौगोलिक परिस्थितियों एवं सांस्कृतिक विकास के अनुसार भाषा के उच्चारण एवं रूपरचना में अन्तर वना रहता है। प्रयोग के आधार पर उसके अनेक रूप प्रचलित रहते हैं। आधुनिक भाषा विज्ञान में भाषा, विभाषा, बोली के प्रचलित विभिन्न रूप ही शैलीविज्ञान है। उसमें ध्वनि, रूप, शब्द, वाक्य पर विचार किया जाता है।

हिन्दी और उसकी विभाषाकथा बोलियों में भी यह प्रवृत्ति है।

शैलीविज्ञान की दृष्टि से हरियाणवी का हिन्दी की अन्य बोलियों की तुलना में अधिक महत्त्व है। सामाजिक स्तर, बलाघात, अर्थ की दृष्टि से इसमें जितना अधिक विचलन है उतना हिन्दी या उसकी अन्य बोलियों में नहीं। इसके प्रमुख कारण हैं—हरियाणा प्रदेश के निवासियों का धान और खेतों तक सीमित रहना, रूढिग्रस्तता, नवीनता के प्रति ललक का अभाव, पंजाबी भाषा एवं संस्कृति का प्रभाव। इसीलिये यहाँ वे ही शब्द अधिक प्रचलित होते हैं जिन्हें साँग मण्डलियों, फिल्मों, विज्ञापनों में सस्ते अर्थों में प्रयुक्त किया है। सुश्री, क्षेभ, क्षमा, काज, मोजा, मोड्डा, बाबाजी आदि शब्दों का शैलीविज्ञान एवं रूपरचना की दृष्टि से विशेष महत्त्व है। बलाघात, आगम, उच्चारण की दृष्टि से शब्दों की रचना एवं अर्थभिन्नता भी आलोच्य विषय में महत्त्वपूर्ण भूमिका प्रस्तुत करते हैं।

IL—41 A BRIDGE BETWEEN NIYAMA AND PARIBHĀṢĀ RULES OF PAṆINI

Sri GOPABANDHU MISHRA, ARRAH

The Niyama-rules of Pāṇini checks the possible improper effects of vidhi-rules. The paribhāṣā-rules empower the vidhi-rules to be effective properly. Though the conventional six ramifications of Pāṇinian rules reveal Niyama and paribhāṣā separately, both are deeply connected to an extent that is expressed by the maxim, "aniayame niyamakāriṇī paribhāṣā". The paper as an attempt to show the bridge between these two divisions.

IL—42 DRAVIDIAN SOURCE OF LITERARY TERMS LIKE KILAKIÑCITA ETC

HARI MOHAN MISHRA, BHAGALPUR

Out of eighteen natural graces of the heroine described in Sanskrit poeties, five appear to be originally Dravidian. They are discussed in the paper serially.

Kilakiñcita : Ta. kiṭukiṭu, Ma. kiṭukiṭa, kiṭukiṭukka = trembling, shivering.

Moṭṭāyita : Ta. moti, Ma. moti = arrogance, high bearing.

Kuṭṭamita : Ta. koṭumai, koṭṭam = crookedness.

Bibhoka or vivvoka : Ta. ikuva, Te. beguvu = arrogance.

Kutūhala : Ta. koti = to boil, burn with desire.

IL—43 THE STUDY OF SOME ANUBADHA PARIBHĀṢĀS

PRADEEP KUMAR MISHRA, POONA

Pāṇini refers to different grammatical elements set up by himself in a variety of ways. Usually, he mentions them exactly in the same form in which he has taught them. For example, in p. 5.3.8 he says *taseśca* and thus refers to *tasi* in the same form in which he has taught it (p. 5.3.8.). Occasionally, however, a grammatical element is mentioned devoid of its *anubandhas*. For example, the same *tasi* is referred to as *tas* in p. 2.4.33. Yet another way of referring to grammatical elements is the reference by using a common term for many elements which is meant for the sake of brevity. When two or more grammatical elements share the same phonemic sequence in common they are referred to by using that phonemic sequence. Thus Pāṇini refers the suffixes *ṅīp ṅīs* and *ṅīn* by simply using the term *ṅī*, which is the common denominator underlying the three suffix suffixes.

However, the use of a common term sometimes creats problems. Mention of a particular term in a rule is ambiguous due to the fact that it may either stand for a grammatical element taught in the same phonemic form or it may, as a common term, refer to two or more grammatical elements. The grammarians dealt with a few major problems in the course of three *paribhāṣās* found in different *paribhāṣā* works, i.e. (*a*) निरनुवन्धकग्रहणे न सानुवन्धकस्य (*b*) एकानुवन्धकग्रहणे न द्व्यनुवन्धकस्य, (*c*) तदनुवन्धकग्रहणे नातदनुवन्धकस्य.

A minute study of these *paribhāśās* reveals the fact that the *jñāpakas* supplied for these *paribhāṣās* arc not required. The simple argument is based on the reasoning *prathamopasthitasya tyāge mānābhāvaḥ* : 'there is no reason to give up that which first occurs to one's mind'. It proves the result of the above paribhāṣās.

IL—44 SOME EXAMPLES OF TRANSLITERATION IN OLD MARĀṬHĪ

GOPAL MURLIDHAR MOHOLKAR, OSMANABAD

The Deonagari script originated from the Bhāhmi script, in 1000 A.D. or so and the letters that constituted it continued its development during the next 5 to 6 centuries. The alphabet Ṣ (ष) reached its final form in 1006 A.D., while the alphabet Kh(ख) in 1226 A.D., as evinced from stone inscriptions of the said period. During the transitional period of 1000 A.D. to 1600 A.D., the letters in the Deonagari script underwent changes of shape and turnings due to the intermingling of forms of letters in different scripts. During this period of transition old Marāṭhī literature was written. Hence, we find in the Old Marāṭhī literature some cases of transliteration.

In old Marāṭhī it is observed that Kh (ख) is used in place of Ṣ(ष.) Scholars of Marāṭhī language and literature have noted the alternative use of Kh (ख) and Ṣ (ष), but have not explained the causative factors behind the phenomenon. The Yajurvedis in the north pronounced Kh(ख) in place of Ṣ (ष) and even in modern Marāṭhī we come across examples like Aṣādh (आषाढ) > Akhād (आखाड) > Pauṣa (पौष) > Pukha (पुख), Viṣ (विष) > Vikh. The Pāṇḍu lipis that obtain during the period of 13th to 18th century also use Kh (ख) for Ś (ष). The alternative use of these letters can be attributed to the resemblance of the letters Kh and Ṣ in Gurumukhi script of the Punjābi Language. Hence it can not be a case of Phonological transformation, as some scholars state, but a case of transliteration and traditional pronunciation.

The use of Ṣlu (ष्ळु) in place of Ṣṇu (ष्णु) is another case of transliteration in Old Marāthi. In a number of examples from Old stone and copper plate inscriptions ṇ is written as the Deonagari l (ळ), Ṣ in the Deonagari script reached its perfection much earlier than ṇ. Hence the scribers and writers used Ṣ in the upper part and L in the lower part of denote Ṣnu.

In old Marāṭhī literature we find Scha (स्छ) in place of Ṣ tha (स्थ). The modi script had its impact on the writers in Marāṭhī. The Moḍi letter tha (थ) and Deonagari tha (थ) have the circular shape in upper left part while cha (छ) has a circular shape in the upper right part resembling Moḍi Cha. This transliteration must have taken place due to the impact of Moḍi script.

IL—45 A DIALECT OF 'SIALKOT' IN PĀṆINI

SATYAPAL NARANG, DELHI

Undoubtedly Pāṇini tried his best to collect the material not only from the Vedic and prevalent Sanskrit, he quoted a number of Ācāryas by name; dialects by the words vā, anyatarasyām and the Vedic Saṁhitās by name or otherwise.

The author of the present paper tries to prove that as a variationist Pāṇini knew the dialect of 'Sialkot' which is represented in the name of 'śākalya' the leading grammarian particularly in the field of phonetics. A need to place him in Pūrvatrāsiddham' is also explained without which the exact phonetics of Śākalya cannot be explained. Generally Pāṇini uses the phonetics of his own region, i.e. Sālāturiya.

IL—46 MEDHATITHI — AS AN ETYMOLOGIST

SUDESH NARANG, DELHI

In the present paper, I have made an attempt to accord an etymological treatment by Medhātithi of the words used by Manusmṛtikāra, Medhātithi, the first commentator on complete Manusmṛīti (MS), gave an elaborate mīmāṁsaka interpretation of the most ancient Hindu legal text. Medhātithi evolved system of genuine etymology and used it in deriving the works of MS. By way of contextual testimony he quotes Śruti passages where those words of Manū occurred and also recorded the opinions and interpretations of other schools such as the 'Yajñikas', the 'Aitihaka's as well as Yāska's Nirukta. Following the orthodox tradition in India which hails Yāksa as the premier etymologist, Medhātithi's etymologies are scarcely based on linguistic science or comparative philology.

A typical and extant illustration of the works is notably given by way of etymology by Medhātithi himself on all kinds of syntactical and grammatical usages in Manus' gloss : (*a*) Medhātithi's etymologies are, invariably, dominated by the theory of the verbal origin, of nouns. (*b*) Some words are derived on the basis of popular usage, such as that by which acts are enjoined. (*c*) Some derivations of the verbal formation are no less than the classical expositions.

(d) Some etymologies are possibly acceptable to comparative philosology, e.g. atithi (MS. 3. 102). (*e*) Medhātithi explains words, the etymology of which is phonologically sound, and semantically acceptable too. For example the ward 'Pātraṃ'.

In brief, this process of etymologising simplifies the explanation of certain technical formations of legal or cultural import. One can hardly reach the level of accuracy with regard to comparative historical outlook of the modern linguists, yet an attempt in this field of study will open a vista to Medhātithi's approach of interpreting Manusmṛti.

IL—47 ŚABDA—AS PRESENTED IN THE MAHABHAṢYA DĪPĪKA OF BHARTṚHARI

R. C. PANDA, PURI

K. A. S. Iyer and others have tried to present the definition and the nature of *Śabda* on the basis of Bhartṛhari's *Vākyapadīya.* Here an endevour is made to present the various discussions on *Sabda* recorded by Bhartṛhari in *Mahābhāṣya Dīpikā* as handed to him through tradition. Where possible, comparisons with similar statements from the Vākyapadīya and the Pradīpa are given.

IL—48 PARANĪTYANTARAṄGAPAVADĀNAM UTTAROTTARAṀ BALĪYAḤ : AN EVALUATION

B. A. PATASKAR, PUNE

1. The *paribhāṣā* mentioned in the title of the summary deals with the principle of ordering of the rules. According to this general maxim, among these five types of the rules (*para*-succeeding, *nitya* — an invariably applicable, *antaraṅga* — word internal, *apavāda*—lying down on exception) each later one is stronger than the earlier one.

2. Origin of this *paribhāṣā*.

3. *Evaluation* — The *para* principle stated in this *pb* is not valid in all cases.

The *nitya* principle also can hardly be accepted as an absolute ordering principle, because it is again supereded by the *antaraṅga* and *apavāda* principles.

Out of these five the *nitya antarnṅga* (to some extent) and *apavāda* should be assumed to be the ordering principles.

The examples which tradition tries to solve by means of *pūrvavipratiṣedha* and *paravipratiṣedha*, can be solved by the *nitya, antaraṅga* and *apavāda* principles.

If we accept the *nitya, apavāda* and *antaraṅga* principles, we need not accept this *paribhāṣā.* In this way by rejecting the *pūrva* and *para vipratīṣedha* which are not really ordering principles, we can reduce the number of ordering principles.

IL—49 THE AVIBHAKTIKA PADAS IN THE AṢṬĀDHYĀYĪ OF PĀṆINI

KISHORCHANDRA PATHAK, AMRELI

In Pāṇini school of Sanskrit grammar, though it is strange, the avibhaktika padas, which are considered as apaśabdas or incorrect forms are found used in the Aṣṭādhyāyī of Pāṇini.

More than 114 rules contain such incorrect forms according to Pāṇinian grammatical process. The nominative case stands first in such use. It is used in 85 rules. The Genitive case comes second and it is used in 24 rules. The Ablative case and the Locative case without case-affixes are found used in 3 rules each.

The commentators have not paid much attention to these words and taken for granted as their occurrence. Sometimes they conjecture chandastva in these words by VII-i-39. But Pā's such attitude is uncommon. Hence it requires a serious study of these words.

Pā's grammar is a prokta kind of literature. Now it is obvious that he has utilized some materials from the works of his predecessors. The commentators mention this frequently.

Hence the avibhaktika padas, incorrect according to Pāṇinīya-grammatical process, may be correct in their original text according to the process of the original text, like the words dadhi and madhu, the words void of case affixes in Pā's grammar.

So it is possible, the avibhaktika padas may have been taken by Pā. from the works of his predecessors whose works are now a days not available. The study presented in this paper is at the primary stage until new old works come to light.

IL—50 परिभाषेन्दुशेखर की परिभाषाओं का अन्यथा सिद्धान्त

मनीषा पाठक, रायपुर

व्याकरण-शास्त्र का बोध सुलभ रीति से हो जाए इस उद्देश्य से नागेश भट्ट ने परिभाषेन्दुशेखर की रचना की है। जिस प्रकार विधि-शास्त्र को यथावत् समझने के लिए Rules of Interpretation होते हैं उसी प्रकार व्याकरण में परिभाषाओं की रचना की जाती है। नागेश भट्ट ने अपने ग्रन्थ में जितनी परिभाषाएँ पठित की है उनमें मुख्यत: दो प्रकार की परिभाषाएँ हैं: (१) शास्त्रत्वसम्पादिका, (२) शास्त्रत्वावच्छिन्नोद्देश्यिका। जो परिभाषा विधिसूत्र के साथ मिलकर अर्थबोध कराती है वह प्रथम कोटि

में आती है और दो सूत्रों में परस्पर प्रवल, दुर्बल या बाध्य-बाधक भाव का निश्चय कराने वाली द्वितीय कोटि में आती है।

ये दोनों प्रकार की परिभाषाओं के पुनः तीन प्रकार हैं: (१) वाचनिकी (२) न्याय सिद्ध और (३) ज्ञापक सिद्ध। प्रस्तुत लेख में ऐसी ही एक ज्ञापक सिद्ध परिभाषा पर विचार किया गया है।

प्रस्तुत निबंध में भाव्यमानेन परिभाषा की अन्यथा-सिद्धि का संकेत करते ही प्रकृत परिभाषा को भी अन्यथा-सिद्धान्त की चर्चा की गई है और दिवउत् तथा ऋतउत् के तपरकरण की चरितार्थता स्पष्ट करने का प्रयास किया गया है।

IL—51 DEVELOPMENT OF SCIENTIFIC AND TECHNICAL TERMINOLOGYIN IN REGIONAL LANGUAGES

N. B. PATIL, BOMBAY

Science and scientific knowledge have a hoary past. But modern science and technology are a few centuries old. Modern science developed in Europe and America. It reached India through the English language. During the British Raj, the Indian languages were relegated to an insignificant position. It was only after the Indendence that the Indian languages were emancipated and were installed as Official Languages of the states concerned.

The Official Language Commission (1956) had taken a close view of the situation and had recommended proper planning and development of the regional languages. Speedy change-over from English to regional languages, as media of instruction upto university stage was also recommended. Central Institute of Indian languages with its regional centres was established for the development of regional languages. University Book Production Boards and State Institutes of Languages were established in various states. Special efforts have been and are being made to evolve scientific and technical terminology in the regional languages. The Commission for Scientific and Technical Terminology is also evolving such terminology in Hindi.

The need or developing Hindi as a link language cannot be gainsaid. It is necessary to enrich her with vocabulary drawn mainly from Sanskrit and secondarily from all the regional languages. However, care will have to be taken not to overburden Hindi or regional languages with Sanskrit words.

The production rate of books on scientific and technical subjects will have to be accelerated in all the regional languages.

IL—52 SUBSTANTIVE VERB IN BENGALI LANGUAGE AND SOME OF THE DIALECTS OF THE LANGUAGE CONCERNED

REKHA SINHA, PATNA

1. There are three types of substantive verbs in common use in S.B.: i.e. √āch, √hə and √thāk; but use of √rə and √bət are also found. In MB. √bəs was used in substantive sense but it is no more current in SB.

2. Nature of these verbs discussed :

(*a*) √āch (<OIA * acch <IE es – Ske – ti = OIA * as – cha – ti)— It is one of the most important verbs in Bengali language. It expresses acquisitive sense as well as sense of being. Apart from substantive use it is used as auxiliary verb in a compound tense as well as in a compound verb. Independently the use of this verb is limited only in present tense. It is a defective verb.

(*b*) √hə – (< √bhū) expresses the sense of being or existing. It is a regular verb.

(*c*) √thāk – (< √sthā) expresses the sense of continuity; — a regular verb.

(*d*) √rə – (< √lagh, found in Asokan edicts) expresses the sense of being or existing; A regular verb.

(*e*) √bət – (< √wt) expresses the sense of being or existing.

3. In S.B. often the copula remains understood; but in Jharkhandi group of dialects in Bengali language, copula is an essential part and always accompanies the subject where substantive sense is imparted. Most probably this sort of expression is the outcome of the impact of Mundari speech in which copula is an essential part in any sort of verb sequence : present, past, future or perfect in a sentence.

4. Use of substantive verbs in different dialects of Bengali language : In E.B. √ās= √āch of S.B. In the past tense form √ās becomes āsilām, āsila, etc. which means there is no aphesis in the past form of EB √ās like S.B. √āch. The past form of SB √āch is 'chil' etc. The form is similar to that of Middle Bengali form; of course/ ch / of M. S. = /S / in E.B. i.e. āsilām, āsild, āsili, āsilen, āsil, etc.

<rə is found only in the past along with √thā in E.B. i.e. rə ilo thāiklo, etc.

In the Jharkhandi group of Bengali √bət is profusely used in present tense.

Abbreviation:

S.B. = Standard Bengali.

E.B. = East Bengal dialect.

M.B. = Middle period Bengali.

IL—53 'AṢṬĀU' IN SANSKRIT

RAVI PRAKASH, CHANDIGARH

Aṣṭāu, the cardinal for eight, has been the most controversial issue in Sanskrit. Its number tagmme and theme still demands a viable and acceptable solution. Pāṇini and native grammarians evolve it from nasal terminating theme aṣṭan. Whereas, on the other hand, some of the modern scholars like Wackernagel, Macdonell, Brugmann and Benfey Theodor hold it (and other forms from aṣṭan) formed from a vowel ending theme aṣṭa, at the same time, they, āu being the termination of dual number, relate it to the dual forms. But Pāṇini and his inheritors reckon it among plurals.

The Avestan astan which is parallel to that of Sanskrit aṣṭan and the model of Priyāṣṭan recorded by Mahābhāṣya, Kāśikā, Saraswatī Kaṇṭhābharaṇa and Jainendra Vyākaraṇa verify the existence of nasal stem aṣṭan. And also the forms aṣṭa aṣṭabhiḥ, aṣṭabhyaḥ and aṣṭasu which have their alternatives as aṣṭābhiḥ aṣṭābhyaḥ etc. in earlier as well as in later language, substantiate the prevalence of the base aṣṭan, as these forms are analogous to the forms from Pañchan, Saptan, Navan, ekādaśan, etc. which are inflected like those neut. stems in an.

The forms aṣṭābhiḥ, aṣṭābhyaḥ, aṣṭānām aṣṭāsu, aṣṭādaśa and aṣṭāviṁśati etc. shed light on the existence of the stem in ā i.e., aṣṭā.

Finally, there remains only one crux-criticorum (the determination of number-marker of aṣṭau) awaiting its answer.

It can be concluded that aṣṭā and aṣṭan are only the themes prevailing in both Vedic and classical Sanskrit and aṣṭāu is plural form from the stem aṣṭā, owing to the evaporation of ās into āu.

IL—54 हिन्दी में सन्ध्यक्षर ध्वनियाँ

स्नेहलता प्रकाश, आगरा

प्रस्तुत निवंध में सन्ध्यक्षर का विवेचन किया गया है और साथ ही स्वरानुक्रम से इसका भेद स्पष्ट किया गया है। हिन्दी में सन्ध्यक्षरों के अन्तर्गत 'ऐ' और 'औ' ध्वनियों का ध्वन्यात्मक दृष्टि से

विशद विवेचन किया गया है। पूर्वी हिन्दी और पश्चिमी हिन्दी की बोलियों में पाए जाने वाले ध्वन्यात्मक स्वरूपों को भी स्पष्ट किया गया है। सन्ध्यक्षर के साथ ही साथ हिन्दी की संरचना में प्राप्त होने वाले स्वरानुक्रमों का भी विस्तृत विवेचन प्रस्तुत किया गया है। हिन्दी में दो स्वरों के तथा तीन स्वरों के स्वरानुक्रम प्राप्त होते हैं जिनकी सम्प्रति उदाहरणों द्वारा की गई है।

IL—55 ON SOME BHOJAPURĪ WORDS

SHEO SHANKER PRASAD, MUZAFFARPUR

Bihārī, which is derived from Māgadhī, consists of three defined groups — Bhojpurī, Maithilī and Magahī. The first one, i.e. Bhojapurī is influenced by Kosalī also and is not deficient in tatsama words.

In the present article I have tried to trace the development of the following Bhojapurī words — अउर, (aüra), अमावट (amāvaṭa), अहटमी (ahaṭamī), आजी, (ājī), ओहार (ohāra), खेप (khepa), जोइन् (join), तिरिया (tiriyā), फागुन (phāguna) and सोन्ह (sonha).

IL—56 SOME VOCABLES OF THE VIṢṆU-PURAṆA

SHEO SHANKER PRASAD, MUZAFFARUR

The Viṣṇu-Purāṇa is not only important from the religious and philosophibal point of view, but also from the linguistic point of view. Specially its vocables are of much lexical interest.

An attempt has been made here to discuss the following vocables :

(*i*) ajaikapāt (iii. 4.9), (*ii*) pratyāhāra (vi.4.30), (*iii*) maitra (iii.4.7), (*iv*) raudra (iii. 4.8), (*v*) vanauka (i.6.37), (*vi*) vāruṇa (iii.4.9.), (*vii*) vāsava (iii. 4.9), (*viii*) siṃhānaka (iii.12.9), (*ix*) suvāsinī (iii. 11.69), and (*x*) sūcī (ii. 6.70).

IL—57 LINGUISTIC PECULIARITIES IN THE HARAVIJAYAM

GOPARAJU RAMA, ALLAHABAD

The Haravijayam, a Mahakavya with fifty cantos was written by Rajanakaratnakasa. The poet, while maintaining the standard of language in his work, touched all the aspects of a language. He brought to use *the different senses* of many roots, that appear in the Dhātupatha of Pāṇini. Likewise he made use of all cases which were introduced by Pāṇini. All these aspects are dealt with in this article with illustrations to each from the Haravijayam.

IL—58 STUDY OF THE PRATYAHARA SŪTRAS

SARAJU RATH, PUNE

The Pratyāhāras in the Aṣṭādhyāyī of Pāṇini represent the most significant device employed by Pāṇini to attain brevity which is often described as the soul of his grammar. Being an abbreviation of one or more varṇaṣātras from among the fourteen varṇasūtras mentioned in the beginning of the aṣṭādhyāyī, a pratyāhāra such as *ac* stands for the complete list of vowels serially arranged in the first four varṇasūtras. Pāṇini has made use of 41 pratyāharas in his Aṣṭādhyayī. A pratyāhāra may come as a predicate (for instance *Yan* in *ikoan aci* (P. 6. 1. 77) or as a conditioning factor for instance, *ik* or *ac*) in the same rule. When a student of Pāṇini tries to correctly interpret a certain Pāṇinian rule by supplying examples for each and every letter included in a Pratyāhāra mention in that rule, he finds that many times examples for each and every letter are not available. Mention of some letters through a Pratyāhāra is thus apparently redundant. Does this indicate lack of precision on the part of the great grammarian? How far Pāṇini's use of pratyāhāras is accurate? What is the role of Pratyāhāras as a technical device in the descriptive method of Pāṇini?

In this paper propose to study pratyāhāras with a view to finding out an answer to the above questions.

IL—59 MEDHĀTITHI AS A LEXICOGRAPHER

URMILA RUSTAGI, DELHI

Medhātithi, a writer of Manubhāṣya, the oldest available commentary on the complete Manusmṛti (MS) is undoubtedly a learned scholar. He explains the words of a śloka very carefully and analytically. He explains them (*a*) sometimes by the method of etymology, (*b*) sometimes by a method of gloss-style and (*c*) sometimes he will explain the words by giving detailed explanations. All these three efforts of clarifying the meanings of words are remarkble and supplement to each other. For this paper, I have taken up the third method for study. I have classified the words under ten headings :

(*i*) Mythological words e.g. Manuḥ (मनुः 1.1).

(*ii*) Ritualistic words e.g. Agnyādheyam.

(*iii*) Racial words—for instance Mleccha (2.23).

(*iv*) Words depicting Sovereignty Daṇḍavyūhaḥ.

(*v*) Philosophical words e.g. Anvīkṣhikī.

(*vi*) Ethical words—for example we have Saṁyamaḥ.

(*vii*) Words depicting time Nimeṣaḥ.

(*viii*) Indeclinables—Vai.

(*ix*) Duet—for instance Sravati-Viśiryati.

(*x*) And words of common usage—for example 'Abhivādaḥ.'

While studying minutely the various Sanskrit commentaries on Manusmṛti, we arrive at the conclusion that Medhātithi has dealt very deeply, widely and thoroughly while explaining the words of any type given above.

IL—60 TRANSITION AND JUNCTURE IN HINDI

SHYAM PRAKASH, AGRA

The paper reveals two different kinds of transitions between successive vowel and consonant phonemes, namely, (1) open, and (2) close. Break in the sound sequence is called Juncture. The boundary signals have been called as Juncures by Archibald A. Hill. The paper gives different phonetic features of Juncture. It also includes a large number of patterns, where Juncture occurs in Hindi.

IL—61 A NOTE ON THE PARTITIVE USE OF *API*

NILMADHAV SEN, PUNE

It is pointed out that the solitary instance of the partitive-adnominal use of *api* in Classical Sanskrit (of the grammarians) is a later development or reflex of the partitive use of *api* (in compounds) in some Vedic Texts.

IL—62 BHAṬṬI AS QUOTED IN THE DURGHAṬAVṚTTI

NILAJANA S. SHAH, AHMEDABAD

Sanskrit grammarians have often criticised Bhaṭṭi for having violated rules of grammar at many places in the Bhaṭṭikāvya. As if in order to absolve Bhaṭṭi from this criticism, Śaraṇadeva has discussed almost all such usages of BK in his Durghaṭavṛtti.

He has minutely examined all the usages and justified them in various ways.

This paper makes an humble attempt to study the discussion of the Durghaṭavṛtti on these points and to generalise the different grammatical devices, by which he has justified the usages. In his support, Śaraṇadeva has often quoted Maitreyarakṣita, Purushottama and Somanandi besides Jayamaṅgala. This paper also hints at the possibility of correcting some verses of BK. with the help of Durghaṭavṛtti.

IL—63 NASALIZATION IN DOGRI

CHAMPA SHARMA, JAMMU (TAWI)

The word Dogri stands for the prominent language of the Jammu Province of the J & K State. This language holds the second position among the seven languages included in the constitution of the State. First place goes to Kashmiri. According to the census of 1981 about 15 lakhs of people speak Dogri as their first language. The number of its speakers goes to millions if the people of Himachal Pradesh and the hilly areas of Punjab are also included in it.

Dogri has 28 consonant phonemes and ten vowel phonemes. It is a three-way tonal language. All the vowels can occur with or without nasalization in Dogri.

Nasalization is phonetic in Dogri. In this paper the phonemic status of nasalization has been established:

1. On the basis of their occurrence in the form of contrastive distribution which is phonemic,
2. On the basis of their occurrence in the form of their complementary distribution,
3. Nasalization is not always phonemic in Dogri especially :
    (*a*) When it occurs between the two nasal consonants,
    (*b*) When it occurs before the nasal consonants, and
    (*c*) When it occurs in the final position after the nasal consonants.

Nasalization is a prominent feature of Dogri language. It has turned the non-nasalized Sanskrit words as nasalized when used in Dogri. Nasalization has affected the number and person of Dogri Grammar.

IL—64 संयुक्तवर्णेषु संयोगपिण्डः स्फोटनश्च

अेल. अेस. शर्मा, सम्बलपुर

लोके शास्त्रे च संयोगशब्दस्य भूयान् व्यवहारो दृश्यते, पाणिनीय व्याकरणे संयोग इति संज्ञा वर्तते: सा च महासंज्ञात्वात् अर्थान्विता स चार्थो योगरूढ़: न तु यौगिक:; लोकत: संयोगार्थे गृहीते शास्त्रे संज्ञाविधानसामर्थ्यात्। अव्ययधानेन स्थितानि व्यञ्जनान्यत्र संयोगस्यार्थ:। तेन संयोगशब्देन अन्य द्रव्य संयोगो नाभिप्रेत:, केवलं वर्णसंयोग एव: वर्णेष्वपि व्यञ्जनवर्णानामेव संयोगोऽत्र संयोगशब्देन विवक्षित: नान्येषां वर्णानाम्।

शिक्षा-प्रातिशाख्यादिषु स्फोटन: ह्लस्वस्वरभक्तिरिति कथिता। अस्या उच्चारणकालमात्रा पादमात्रा पादार्धमात्रा वेति तत्र प्रकाशितम्। ह्लस्वस्वरभक्तेर्व्यवधानं संयोगविघातकं नैव भवतीति तत् सिद्धान्तितम्।

लघूपायेन शब्दसाधनमेव पाणिनेर्मुख्यमुद्देश्यमासीत्, न तु वर्णतत्त्वविश्लेषणमिति संयोगपिण्ड-स्फोटन निरूपणं न तत्र विहितम्। व्याकरणमनुसरति भाषाविज्ञाने एतदुभयतत्त्वविचारेऽप्येगदुभयार्थे संयोगशब्द एव प्रयुज्यते। यदि संयोगपिण्डार्थे संयोगशब्द: स्फोटनार्थे च योगशब्द: प्रयुज्येत, तर्हि वस्तुस्थितिदृष्ट्या समीचीनं स्यादिति मदीयमत्र निवेदनमिति।

IL—65 PAIPPALĀDA SAṀHITĀ AND PATAÑJALI'S MAHĀBHĀṢYA

M. D. SHARMA, BUDAUN

Scholars are not yet definite about the reference to Paippalāda Saṁhitā in Mahābhāṣya of Patañjali (see *Summaries of Papers*, ALOC, XXXI, Jaipur, 1982, IL-1, p. 358). In this paper an approach has been made that Patañjali was equally acquainted with the text of Paippalāda Saṁhitā as the purpose of some Vārttikas of Mahābhāṣya was directed to derive some words appeared to the text of Paippalāda Saṁhitā only.

IL—66 पाणिनीयतन्त्रे प्रत्ययनिमित्तकं शब्दार्थपरिवर्तनम्

नन्दकिशोर शर्मा, मुजफ्फरपुर

विवरणात्मके भाषाविज्ञाने शब्दार्थं नर्देशस्य नास्त्यवकाश:, अर्थविज्ञानस्य केषाञ्चिन्मते भाषाविज्ञान शाखा भिन्नत्वात् अर्थ विचारस्य तत्राप्रासङ्गिकत्वाच्च। अत एव विवरणात्मके भाषाविज्ञाने ध्वनीनां पदानाञ्चैव विचार: क्रियते भाषाविद्भि:। पाणिनीयञ्चाष्टकं विवरणात्मक भाषाविज्ञानस्य सर्वोतमं निदर्शनं मन्यते भाषाविद्भि:। परन्तु अस्मिन् तन्त्रे विभिन्नाभि: प्रक्रियाभि: शब्दार्थनिर्देश: आचार्येण सम्यग्विहित:। प्रत्ययहेतुकानां केषाञ्चित्तदर्थभेदानां भाषावैज्ञानिकविवेचनमस्मिन्निबन्धे प्रस्तूयते।

वह्यं – वाह्यम्;   अवद्यम् – अनुद्यम्;

वर्या – वृत्या;   अर्यः – आर्यः

विपूयं – विपव्यम्; विनीयः – विनेय; जित्या – जेयम्;

प्रभृतयः अनेके शब्दाः सन्ति यत्र-प्रत्यय प्रयुक्तः अर्थभेदः सुस्पष्टम् दृश्यते। एषां शाब्दानां पृथक्शः विचारः अनुपदं करिष्यते।

IL—67 NAMING AN OBJECT IN ANCIENT INDIA

UMA SHANKAR SHARMA, PATNA

The paper presents the question why a particular object was given a certain name in ancient India, and tries to solve it in the light of observations made by Yāska in his *Nirukta* and Śaunaka in the *Bṛhad-devatā*. Various interesting theories of assigning names to objects and persons are discussed in a way as to throw light on the origin of speech—a problem evaded by a modern linguist.

IL—68 अभिज्ञानशाकुन्तलम् के अपाणिनीय प्रयोग : शैली वैज्ञानिक अध्ययन

उषा सिंहल, कुरुक्षेत्र

'अभिज्ञान शाकुन्तलम्' कवि कालिदास की विश्व-ख्याति-प्राप्त रचना है। कालिदास ने जिस काल में अपने साहित्य का सर्जन किया, उस समय तक पाणिनि व्याकरण पूर्णतः प्रतिष्ठित हो चुका था। संस्कृत पण्डितों की भाषा वन चुकी थी। अतः भाषा-प्रयोग पर व्याकरण का पूर्ण राज्य था। ऐसी स्थिति में भी कवि कालिदास की रचनाओं में कतिपय अपाणिनीय प्रयोग मिलते हैं। वैयाकरणों ने व्याकरण की अंगभूत परिभाषाओं, ज्ञापकों आदि की सहायता से इन प्रयोगों को साधु सिद्ध करने का प्रयत्न किया है। इस प्रकार ये प्रयोग साधु तो सिद्ध हो जाते हैं परन्तु यह प्रश्न बना ही रहता है कि कालिदास ने ऐसा क्यों किया। क्या वह इनके स्थान पर पाणिनीय प्रयोग नहीं कर सकते थे? यह तो असंभव है कि उन्हें पाणिनीय-अपाणिनीय का ज्ञान नहीं था। प्रस्तुत निबन्ध में अभिज्ञान शाकुन्तलम् के चार प्रमुख प्रयोगों—तर्जयति, नातिभिन्ने, अवचय तथा तीर्थमारात्—के पीछे छिपे कारणों को खोजने का प्रयत्न किया गया है।

IL—69 शैलीनिज्ञान और कलाप्रतीक

गणेश शुक्ल, दिल्ली

भाषा केवल कुछ पुनरावर्तमान साँचों को ज्यों का त्यों उतारने की प्रक्रिया नहीं है, क्योंकि यह निरन्तर व्यवहार में लायी जा रही है, रूपान्तरित हो रही है, सरल हो रही है और निरन्तर नये सन्दर्भों

में उपयोजित होने के कारण विकसित हो रही है। दूसरे शब्दों में वास्तविक भाषा व्यापार में बराबर किसी निश्चित सन्दर्भ या स्थिति की अपेक्षाओं के अनुसार कोई न कोई वस्तु अप्रत्याशित रूप में था उसी के लिए विशेष रूप से निर्दिष्ट विशेषता के साथ मिलती रहती है। इस प्रकार भाषा निश्चित संकेतों का सहारा लेती हुई भी निरन्तर परिवर्तन या विवर्तन की स्थिति में रहती है। केवल विश्लेषण की सुविधा के लिए या शिक्षण की सुविधा के लिए भाषा एक सिद्ध वस्तु के रूप में मान ली जाती है और उसके तत्त्वों के बीच सम्बन्ध स्थापित करने के नियम निर्धारित किये जाते हैं।

भाषा में शैली का प्रयोग प्राचीन भारतीय वाङ्मय में साहित्येतर विधाओं के सन्दर्भ में प्रादेशिक विशेषताओं या कला सम्प्रदायगत विशेषताओं को बतलाने के लिये हुआ है या किसी व्यक्ति की साहित्यिक अभिव्यक्ति की विशेषताओं को निर्दिष्ट करने के लिये आधुनिक समीक्षा साहित्य में हुआ है।

इसी प्रकार के अनेक भाषिक सन्दर्भों को लेकर भाषिक मर्मज्ञों ने अपने क्षेत्र का विस्तार कर लिया है और भाषा वैज्ञानिक सूक्ष्म विवेचनों के द्वारा अन्तः वाक्य व्याकरण की ओर अग्रसर हो रहे हैं। यह व्याकरण एक वाक्य से दूसरे वाक्य के सम्बन्धों पर विचार करता है। यही शैलीविज्ञान का मुख्य प्रयोजन है।

IL—70 THE CONCEPT OF GUṆA IN SANSKRIT GRAMMAR

SUDHA, DELHI

A study of Sanskrit Grammar shows that so many various notions and points have been presented not only in a scientific or logical way but also in a linguistic way with an elaborate philosophical view. Guṇa element is one of them and grammarians have largely discussed it. Generally Guṇa is understood to be the quality of Dravya which is cleared by the definition तस्यभावस्त्वतलौ suffixes त्व and तल् in a word show Guṇa of that word but sometimes these suffixes even show the universal of the Guṇa itself as in the word रूपत्व'त्व', shows the universal in रूप.

Guṇa exists in a thing (dravya) but at the same time it can stay without a thing or it can stay in a different thing. Different attributes of a word cannot be described by a Guṇa. Grammarians agree with the Vaiśeṣikas while explaining Guṇa that Guṇa *can* stand apart from the Jāti, Kriyā, Dravya etc. While pronouncing रूप and गन्ध we do not get the things in which these qualities are but we get the Guṇas themselves.

In normal manner a degree can be seen in Guṇa, words doneting universal cannot show degree. A Guṇa can be expressed by a word as Dravya where another word denoting Guṇa is showing its degree as in शुक्लतरं रूपम्. A Guṇa stays in a thing as a भेदक and as a संसर्गि both when तर and तम are

added with a word showing universal, they show the degree of the word working as Guṇas as in the words गोतर, गोतम.

In a nut shell Guṇa has been described by the Grammarians with all the possible meanings and explanations.

IL—71 FOLK LINGUISTICS IS THE MOTHER OF GRAMMAR

AMARENDRA THAKUR, MUZAFFARPUR

In this study I will like to try to evaluate the Cāndra System of grammar based on folk linguistics of old Indo-Aryan including Vedic and classical types of a great language of the world which is called Sanskrit or Sūra bhārati. The term Sansrit needs an application and explanation of the formula because this is only applied to classical Sanskrit language in which great epics like the Mahābhārata and the Rāmāyaṇa were written.

Before the emergence of grammatical rules every culture produced some philosophies about language in general. The Bible believes in the story of the trace of Bable. In India the Vedas are supposed to be created by God Himself.

We believe in a goddess of speech called Sarasvati. This type of uttering and supposition in general created Folk Linguistics. So the folk linguistics is the mother of grammar which later on develops various types of rules and regulations.

IL—72 STYLISTIC IMPACT OF HINDI ON SANSKRIT POETRY

RAMAKANT_SHUKLA, NEW DLLHI

The influence of Sanskrit poetics and linguistic theories on Hindi works has been analysed and evaluated by several scholars with respect to their forms, pharaseology, prosody and contents but it is also an acclaimed fact that in the long process of this inter-action, Sanskrit is no less influenced by Hindi with regard to its experimentations in prosody, syntactic formation and lexical nuances. Sanskrit despite its rigid formalism or rhetoric and metric characteristics has imbibed many expressions and experiments of Hindi in linguistics and metrical fields. Three hundreds years ago a Hindi Poet, Deva, opened new vistas in Sanskrit poetic composition by delinating erotic scenes with perfect adherence to Sanskrit Nāyikā Bheda in Dohā, Kavitta, Savaiyā and Soraṭhā, the popular meters of mediaeval Hindi poetry. The use of open ended words prevalent in Hindi poetry which do not require to be conjoined by any Sandhi rule, manifest the poet's leaning to such words as evince the fusion of Sanskrit Hindi Poetic tradition. The tradition of making experiments with Hindi meters was later on followed by Pt. Mathura Nath Shastri Manjunath, Pt. Giridhar Sharma Chaturvedi, Kaviratna Brahma Nand Shukla etc. in their original works and Sanskrit translation of Hindi poetics works of eminence such as *Rāmacarita Mānasa*, *Bihārī Satsai*, *Kāmayani*, *Rāma kī Sakti Pūja* etc.

The poetic experiments of Hindi influenced by the application of English and Urdu meters and poetic forms in appropriate situation have also been adopted by some modern Sanskrit poets who have displayed their dexterity in skillful handling of Ghazal, Sonnet and Blank verse etc. while treating modern themes.

IL—73 THE ORTHOGRAPHICAL PROBLEMS IN THE TEXT-CRITICAL STUDY OF EARLY ASSAMESE TEXTS

RAMCHARAN THAKURIA, GUWAHATI

Assamese literature can boast of words of considerable merit since the beginning of the 13th century. Attempts had been made from the end of the last century to bring out editions of Old Assamese texts. Such editions, however, face certain peculiar problems. Methods evolved in the critical editions of European classical texts, viz. the Latin and the Greek classical texts, nor those followed in the critically edited version of Indian classical texts can be entirely applied to the text-critical study of Old Assamese texts. These difficulties arise primarily from the lack of a comprehensive lexicon and grammar. Besides, there are no manuscript history and comprehensive catalogues of Assamese manuscripts. Absence of autographs or authorised texts makes one solely dependent on copies or on copies made from copies. The orthographical disuniformities in these are enormous. This paper attempts to show that the more rational and scientific, because nearer to the spirit of the manuscripts, method in determining the orthographic principles would be popular pronunciation rather than a standardization on the basis of Sanskrit etc.

IL—74 'YAVANA' AND YAVANIKA IN SANSKRIT

KUNJABIHARI TRIPATHY, CUTTACK

In this article the author has broadly examined the inscriptions and coins, Aṣṭādhyāī with Vārtika and Mahābhāṣya, Manusaṁhitā, Paurānic literature and classical Sanskrit literature, all from circa 4th century B.C. upto about the 10th century A.D. which contain references to the word 'Yavana' (Greeks)

and all that are connected with the Yavanas. Finally is given a tentative list of Greek loan words in Sanskrit such as Kalama (pen), Kramelaka (camel), Jāmitra (7th sign of the Zodiac from the native sign), dramma (dām) (price, a coin), Yavanikā (a curtain), Suranga (syrinx, tunnel), heli (sun), horā (hour) etc.

IL—75 भाव्यमानेन सवर्णानां ग्रहणं न

पुष्पा त्रिवेदी, बिलासपुर

इदम्+अम्। त्यदादीनामः। इद+अ+अम्। अतो गुणे इद+अम्। दश्च। इम+अम्। अमिपूर्वः—इमम्। इमम् की इस सिद्धि प्रक्रिया में सन्देह होता है कि इदम् के मकार के स्थान पर जो अ आदेश होता है उसमें स्थानिवत्वात् मकार का अनुनासिक धर्म क्यों नहीं आता? इसी अभिप्राय से प्रस्तुत परिभाषा का अवतरण होता है कि भाव्यमान (विधीयमान) जो भी वर्ण हैं वे चाहे प्रत्यय रूप हों, आदेशरूप हो या आगम रूप हों उनसे सवर्ण का ग्रहण नहीं किया जा सकता। इसीलिए त्यदादीनामः का अ अपने सवर्णो का ग्रहण न करके इष्ट रूप सिद्धि में सहायक होता है।

यदि विधीयमान आदेश में सवर्ण ग्राहकता होती तो ज्यादादीयसः सूत्र में आचार्य दीर्घ आत् के स्थान पर केवल ह्रस्व अ का उच्चारण करते। दीर्घ का ग्रहण वह स्वयं कर लेता।

यदि विधीयमान आगम में सवर्ण ग्राहकता होती तो आचार्य को 'ग्रहो डलिटि दीर्घः में इट् आगम का दीर्घ विधान करने की आवश्यकता न रहती।

यदि प्रत्यय में सवर्ण ग्राहकता होती तो सनाशंसय भिक्ष उः आदि में उकार सवर्ण का ग्राहक होकर अर्थबोध में अक्षम शब्द का निर्माण करने लगता।

इन समस्त ज्ञापकों के आधार पर प्रस्तुत परिभाषा की उद्भावना की है।

IL—76 पुराणेतिहासेषु आख्यान व्युत्पत्तयः

तोयनिधि वैष्णव, रायपुर

शब्दतत्त्वमर्थंतत्त्वञ्च ख्यापयितुं व्याकरणग्रन्थानाम् रचना जाता अन्याऽपि पद्धतिः शब्दविज्ञाने प्रयोक्तुमर्हति; व्युत्पत्तिरपि एका विशिष्टा पद्धतिः वर्तते। येन शब्देषु विद्यमानेषु निहितार्थाः ज्ञातुं शक्यन्ते।

पुराणेतिहासेषु कथानकभागेषु व्युत्पत्तेरक्षय्यंकोषो संवर्तते येन ऐतिहासिक तत्त्वानामन्वेषणं कर्त्तुं शक्यते।

एताः व्युत्पत्तयः मया अधोलिखितेषु भेदेषु विभाजिताः—

यथा—

(१) स्वपदविग्रहानुवर्तिनी व्युत्पत्तिः

(२) अस्वपदविग्रहानुवर्तिनी ,,

(३) कृदन्तानुवर्तिनी ,,

(४) तद्धितानुवर्तिनी ,,

(५) समासानुवर्तिनी ,,

(६) स्त्रीलिङ्गानुवर्तिनी ,,

(७) अन्याः

आभिर्व्युत्पत्तिभिः इत्थं ज्ञातुं शक्यते यत् संस्कृतभाषायाम् ये ये शब्दाः वर्तन्ते ते तु नूनं निष्प्रयोजनाः न सन्ति अपितु पूर्वविचारितदृढ़सिद्धान्तैः प्रयुक्ताः मनीषिभिः। इतिहासः सूत्ररूपेण अमीषु शब्देषु दृग्गोचरीभवति। ऐतिहासिकक्षेत्रेषु अध्येतृणाम् कृते एभिर्शब्दैः साहाय्यं मिलिष्यन्ति। तथा च एवं विद्याध्ययनात् इतिहासस्य प्रामाणिक तत्त्वानामपि रहस्योद्घाटनं कर्तुं प्रभवामः। वस्तुतस्तु शब्दानाम् सर्वाङ्गीणं तदैव अध्ययनं सम्भविष्यति यदा तेषां व्युत्पत्तिगर्भेषु अर्थेष्वपि मतिः प्रविष्टा भवेत्।

IL—77 हृदये संगीतशास्त्रान्वेषणम्

वसुन्धरा, रायपुर

अन्वर्थाभिधानो वाग्भटः स्वहृदये अनेकस्थलेषु संगीतशास्त्रस्योल्लेखं करोति। "विसंज्ञं श्रावयेद्वेणुमित्यादि," प्रसङ्गे कथं आचार्यः लोकप्रसिद्ध संगीतशास्त्रं न विजहाति, इति स्वशोधलेखे स्पष्टीकरणस्य प्रयासः कृतः।

IL—78 'वैयाकरणों व नैयायिकों के मत में 'कर्त्तृ' कारक का विवेचन

अरविन्दकुमार विद्यालंकार, कुरुक्षेत्र

प्रस्तुत शोध-निबंध में वैयाकरणों व नैयायिकों द्वारा स्वीकृत 'कर्त्तृ' कारक के निम्नलिखित लक्षणों का विवेचन किया गया है—

(१) क्रियाश्रयत्वं कर्त्तृत्वम्

यह कर्त्तृ-लक्षण वैयाकरणों को अभीष्ट है। इस लक्षण के अनुसार जिस कारक में क्रिया आश्रित होकर रहती है उसे 'कर्त्ता' कहते हैं। नैयायिक इस कर्त्तृ-लक्षण को स्वीकार नहीं करते। उनके मतानुसार क्रियानुकूल कृति के आश्रय को ही 'कर्त्ता' कहा जाता है।

(२) कारकान्तराप्रयोज्यत्वे सति कारकान्तरप्रयोजकत्वं कर्त्तृत्वम्

इस लक्षण के अनुसार अभीष्ट कर्त्ता से भिन्न कर्म आदि कारक जिसमें किसी कार्य की निष्पत्ति के अनुकूल व्यापार को उत्पन्न नहीं करते तथा जो कर्म आदि अन्य कारकों में व्यापार उत्पन्न करता है उसे 'कर्त्ता' कहते हैं। जयन्तभट्ट, चित्सुखमुनि व भवानन्द ने इस लक्षण को दोषग्रस्त माना है।

(३) अनुकूलकृतिमत्त्वं कर्त्तृत्वम्

यह कर्त्तृ-लक्षण नैयायिकों द्वारा स्वीकृत है। इसके अनुसार जिस कारक में क्रिया के अनुकूल कृति रहती है उसे 'कर्त्ता' कहते हैं। क्रिया को उत्पन्न करने वाली यह कृति चेतन आत्मा का ही धर्म है, अचेतन वस्तु का नहीं। अतः नैयायिक-मत में चेतन आत्मा को ही मुख्य कर्त्ता माना जाता है।

भवानन्द ने इस कर्त्तृ-लक्षण में परिष्कार किया है। परिष्कृत लक्षण इस प्रकार है—'तद्विषयक-तदनुकूलकृतिमत्त्वं कर्त्तृत्वम्'।

IL—79 संस्कृतशिक्षणे सरलीकरणम्

विद्यानिधि पाण्डेय, दिल्ली

"संस्कृत शिक्षणे सरलीकरणम्" अद्यत्वे सार्वभौमप्रयोजनम् भूत्वा सर्वेषाम् संस्कृतप्रचारवृत्तिनाम् सरलसंस्कृतशिक्षकाणाम् युगधर्मरूपेण उपस्थितम् कर्म। तत्र विविधाः प्रयोगाः प्रवर्तन्ते।

प्रारम्भे द्विवचनस्य प्रयोगः न शिक्षणीयः, मातृभाषायाः प्रकृतेः पार्थक्यात् स कठिनतरः इति केचित्।

जगति विख्यातस्य विदेशेषु अपि जिज्ञासितस्य श्रुतिस्मृतिपुराणेतिहासकाव्यग्रन्थानाम् ज्ञानसुधासागरस्य अवगाहनसोपाननिर्माणम् संस्कृतशिक्षणस्य प्रधानम् प्रयोजनम्। एतदर्थम् व्याकृतानाम् संस्कृतशब्दानाम् सरलेन विधिना शिक्षणम् हि सरलीकरणम् इति अन्ये।

यावत् अस्याः भाषायाः व्यवहारः जनेषु न प्रभविष्यति तावत् अस्याः राष्ट्रे उचितः आदरः प्रचारो वा न भविष्यति। इति हेतोः प्रादेशिकीषु भाषासु अपि प्रवर्तमानाः तत्समाः सद्भवाः च शब्दाः संस्कृत-प्रयोगे ग्राह्याः इति इतरे।

अपाणिनीयानाम् प्राकृतवत् प्रादेशिकानाम् शब्दानाम् संस्कृते समावेशः अपप्रयोगस्य एव प्रचारः यथा परिष्ठितिः (साधु) परिस्थिति (असाधु) एतादृशानाम् पदानाम् व्युत्पत्यर्थं संस्कृतकोषेषु अपि नोपलभ्यः इति महती अव्यवस्था प्राप्यते तरूणैः संस्कृतप्रचारकैः इति अपरे।

राष्ट्रस्य ऐक्याय प्राचीनसम्वन्धसूत्रभूतस्य सम्पूर्णे भूतले समानेन रूपेण यत्रकुत्रापि गतस्य विश्ववन्धु-त्वप्रेरकेस्य संस्कृतसाहित्यस्य रक्षणाय शिक्षणाय च सरलतरेण रूचिकरेण च विधिना व्याकृतानाम् पदानाम् यथाक्रमम् शिक्षणम् प्रवानम् सार्वभौमम् प्रयोजनम्।

व्याकरणसूत्रवृत्तिभाष्यादीनाम् देशकालपात्रोचितेन रूचिकरेण सरलेन च विधिना शिक्षणम् मध्यमं प्रयोजनम्।

संस्कृत शब्दकोषातिरिक्तानाम् प्रादेशिकानाम् वैदेशिकानाम् वा शब्दानाम् पाणिनीयविधिना पर्यायशब्दकोषनिर्माणम् तेन सरलसंस्कृतव्यवहारशिक्षणम् च उवत्तमम् प्रयोजनम्।

द्विवचनपरित्यागः प्रादेशिकप्रयोगानुरागः च संस्कृतभाषायाः सार्वभौमस्वरूपस्य सरलीकरणम् प्राकृतीकरणम् विकलीकरणम् वा स्यात्। तस्मात् कारणात् शिक्षणविधौ प्रविधौ च सरलीकरणम् एव वस्तुतः संस्कृतशिक्षणे सरलीकरणम् इति निष्कर्षः।

IL—80 THE DEVELOPMENT OF THE PROSE-WORK (GADYA) OF WESTERN INDIA (GUJARATA) IN 14TH TO 16TH CEN. (V.C.)

VIDHATRI A. VORA, AHMEDABAD

Each and every civilized language has its own developing stages and its historical data. So also Gujarati language has its own interesting data. Here is the paper for the development of Gujarati gadya (prose) in Western India during or upto 14th and 16th cen. (v.c.) which reveals in literature (with some passages quoted in the paper).

The idea is to represent that the Gujarati gadya has got its important achievement in the literature (which is available) is from 14th cen. v.c. and is descendent of Vedic origin so far as its linguistics side is concerned with its own characteristics of the place.

There are some unpublished prose works which are taken for illustrations :

वासीभोजनोपरि	बालावबोध	ले. सं	(वि. सं)	1555
गौतमपृच्छा	„	„ „	(„ „)	1590
भक्तामरकथा	„	„ „	(„ „)	16th (circa)
शिवदासकृत वैतालपंचविंशतिका	„	„ „	(„ „)	16th („)

Dravidic Studies

DS—1 THE IMPACT OF VISHWANADHA SATYANARAYANA ON MODERN TELUGU LITERATURE

M. ESHWARA CHARAN, SIDDIPET

Sri Viswanadha Satyanarayana, popularly known as Viswanadha, was a Himalayan figure in the Modern Telugu literature. Hardly, there is any literary genre which he has not touched and transformed and managed to retain the highest order of literary taste and the indelible stamp of his individuality.

His basic stance however remains rooted in the firm conviction regarding the enduring vitality and continuing validity of Indian tradition. Consequently literature for him is not a mere aesthetic or linguistic artifact but a sadhana, a way of life and a mode of the quest for truth.

He began his debut as a Romantic poet, with all the thrill of Romantic love but without any violation of convention and tradition.

The most important reason for the immense popularity of his literature is that it had reflected the conflict arising from the incompatibility of modern life in the frame-work of an old society. It is a panoramic presentation of Telugu life, thought and style. He was a man of uncompromising principles.

He had and is having admirers and critics in equal number. For his admirers he is only next to Nannayya and Tikkanna. For his critics, particularly to the Marxist and Materialistic writers, he is only the man to be encountered to gain popularity for their idiology.

It is said that for a poet the only thing worse than being talked about is not being talked about at all. And Viswanadha continues to be talked about from either side of the fence.

DS—2 FOLK ELEMENT IN THE SANKEERTHANAMS OF ANNAMACHARYA—A FAMOUS VAGGEYAKARA IN TELUGU

S. GANGAPPA, NAGARJUNANAGAR

Annamacharya was a famous vaggeyakara in Telugu who flourished in the 15th century. He was born in Tallapaka village in Cuddapah District of Andhra

Pradesh, in 1408 and died in 1503. He wrote 32,000 Sankeerthnams depicting the 'Aloukika Sringara' of Lord Sri Venkateswara and 'Adhyathmikatha' by singing and dancing. These are all devotional songs on Lord Sri Venkateswara. He was famously known as Pada Kavitha Pithamaha and Sankeerthnacharya in Telugu. Next to him so many vagvayakaras including Tayagaraja swamy in Telugu followed Annamacharya in composing music, padams, keerthnas and kruthis. In the Sankeerthanams of Annamacharya we find the Folk Element which comprises the number of types of folk songs, folk music and folk language, so to say Annamacharya has adopted all type of folk songs etc. which were in vogue before and during his time. My present paper gives an account of folk element existing in the Sankeerthnams of Annamacharya.

DS—3 TAILAM 'OIL'—AN ETYMOLOGICAL STUDY

A. KAMATCHINATHAN, ANNAMALAI

Tailam 'seaumum oil, oil' is found in Old Indo Aryan. This is to be derived from tilam 'sesaumum indicum' found in OIA. IE has no cognates for this word. OiA tilam has another meaning 'small particle'. This justifies the name of sesame because of its smallest size.

Dravidian words denoting sesame has also the meaning 'smallness, minuteness'. Telugu has nuvvu denoting sesame. Nuvvu is etymologically related to Tamil noy, novvu meaning small particle. Therefore OIA tilam might have etymological relationship with some Dravidian words meaning 'minuteness, smallness'.

Kannada has teḷ meaning 'fine, thin, small'. Tamil too has teḷ in teḷḷu-p-pu:cci 'nit, flea'. Tamil has one more word ceḷ in of similar meaning (tick) ceḷ has ceḷḷi in Koḍagu. *ceḷ has three developments in its etymological history which may be explained thus :

1. *ceḷ > eḷ (Ta) 'Sesame, smallness, minuteness'
   cf. cippi > ippi 'oyster shell'

2. *cel > teḷ (Ta., Ka.) 'smallness, minuteness'
   cf. Skt. se:na: > Ta. ta: ṉai 'army'
   Tu. caṇilu > taṇilu 'squirrel'

3. *cel + am > ciḷ + am > tiḷam > (Skt.) tiam 'sesaumum Indicum, small particle'
   (OIA) tilam > tailam 'oil'

DS—4 A CULTURAL STUDY IN AARE FOLK SONGS

PERVARAM JAGANNADHAM, WARANGAL

There is a distinct community in Andhra Pradesh called "Aare-Marathas" that came from Maharastra region and settled down peramently in the Telugu-speaking province a few centuries ago. They have however over the generations kept up their distinct tradition, culture and language. Their pattern of life, the domestic rituals and their food habits mark out the 'Aare' community as a distinct section among the Telugus. The word 'Aare' is most likely derived from the 'Arya'—the epithet applied to the settlers.

The 'Aare' people have adopted agriculture as their main occupation in Telangana region. They claim that they belong to Kshatriya families. There are quite a few hamlets called 'Aare Pallelu' in Telangana region and 'Maratha Palems' in Andhra region, where the majority belongs to Aare community.

The earliest reference to Aare language is found in the 'Vrishadhips Sataka' of Palkurki Somanatha belonging to 13th century. He wrote a verse in Aare language and also wrote a number of Aare 'Dwipadas' in Panditaradhya charitra. The reference of Somanatha proves the fact that the Aare people settled in the Telugu province several hundred years ago. Though there is no script for Aare language, they have preserved the folk songs and folk stories by oral tradition embodying their culture through the spoken language of Aare—a dialect of Marathi. It is however an integral part of Telugu tradition though it has its distinction within the same cultural contact.

Since the Aare community is bilinguale (Aare and Telugu) the study of their folk literature will throw light on the process of cultural integration of India. In this article, I have made an attempt to throw light on the marriage customs reflected on the folk songs of Aare people.

DS—5 PROTO-TYPE OF 'SVAYAMDUTI NAYIKA' IN TAMIL SANGAM CLASSICS

T. S. KUPPUSAMY, MADARAS

Etymological meaning of the word 'Svayamduti'—Definition of Svayamduti as found in Sanskrit and Hindi treatises on poetics—Portrayal of Svayamduti in Hindi, Sanskrit and Prakrit poetry—Her characteristics—A socio-psychological study of her character—A rare, though not an impossible character and context, with more dramatisation and less reality.

Tamil Akam poetry of the Sangam period : a brief introduction—Codification of Akam conventions in Tolkappiyam—Reference to Svayamduti in Tolkappiyam—Tolkappiyam's concept of Svayamduti—Svayamduti as depicted in Akam poetry—Her chief characteristics and the socio-psychological setting against which she is delineated in Akam poetry—Neither her character nor the situation in which she acts as Svayamduti is unusual—Both are common place phenomena familiar in real life.

CONCLUSION : Growth of the theme of Svayamduti from its concept in Tamil Akam poetry to that in Sanskrit and Hindi classics.

DS—6 VISWANATHA AS FORMALISTIC CRITIC

K. MRUNALINI, HYDERABAD

Formalistic criticism is one of the various types of criticism, which denotes criticism of a work purely on its literary and aesthetic merits, more particularly, on the form of a work, rather than on its content. A formalistic critic places emphasis on the presentation of a subject in a given ·work and attempt at magnifying the aesthetic innovations of a poet. The influence of western formalistic thought can be witnessed in the critical works of Caltamanchi Ramalinga Reddy, the architect of modern Telugu criticism.

Viswanatha Satyanarayan, a renouned poet, novelist, critic and dramatist of Telugu literature was also influenced by Kattamanchi. A critic of classical Telugu poetry, he brought out the various skills of language, poetic imagery, knowledge and technique of a given poet, with deep insight into the craft of the same.

In this article, I propose to deal with the formalistic criticism of Viswanatha with particular reference to his works, 'Nannayagari Prasanna Katha Kalitaritheyukti' (on the first poet in Telugu and the first author of Mahabharatha', Nannaya Bhatta,) 'Allaxmi Vani ·Allika Jigibigi' (a comment on the style of Allasani Peddana, a great 16th century poet), 'Sakuntalam Yokka Abhijnanatha" (on the internationally famed Kalidasa's 'Abhijñāna Śākuntalam').

The process of my analysis is

1. Formalistic Criticism and Viswanatha's place in it
2. Analysis of his criticism with reference to
   (*a*) Nannagagari Prasanna Katha Kalitharthayukti
   (*b*) Allasani Vani Allika jigibigi
   (*c*) Sakuntalam Gokka Abhijnanatha.

DS—7 PATTERNS OF URBAN CULTURE IN 13TH AND 14TH CENTURY MALAYALAM POETRY

K. RAMACHANDRAN NAIR, TRIVANDRUM

1. Urban communities present the highest development of human initiative and achievement in varied fields such as art and architecture, science and education, industry and commerce. Urban culture draws its energy and sustenance from the leisure class, occupying the higher rungs of the social ladder. This paper attempts, on this premise, an investigation of the patterns of urban culture in 13th and 14th century Malayalam Poetry.

2. Characteristics of Malayalam Poetry in the 13th and 14th centuries, and the main works produced during these centuries.

3. Urban centres such as Mahodayapuram, Kollam, Kantiyur, Katanteri etc., described in these works.

4. Art and Architecture

   (*a*) Dance, drama and music

   (*b*) Architectural landmarks—Palaces, mansions and temples.

5 Education, science and pseudo-science

   (*a*) Scholarly pursuits

   (*b*) Science and pseudo-science—astronomy, astrology and medicine.

6. Trade and Commerce

   (*a*) Market places

   (*b*) Merchandise

   (*c*) Coins.

7. Occupational groups in the urban setting—categories of the Leisure class

   (*a*) Brahmin priest

   (*b*) Kshatriya chieftain

   (*c*) Nair soldier

   (*d*) Traders and merchants

   (*e*) Dancing girls and prostitutes.

DS—8 A STUDY OF THE CONCEPT OF "SAMĀDHI" IN SRI SRI'S 'KAVITHA! O' KAVITHA!'

U. A. NARASIMHAMURTY, VIZIANAGARAM

According to Śyāmadeva, the Poet's 'SAMADHI' can do everything in the making of a Poem. Rājaśekhara explained that the concentration of the mind is called 'Samādhi' and the concentrated mind only can see the truth. He said that the 'SAMADHI' is the mind's effort in the creation of a poem and practice (Abhyāsa) is the external effort. Jagannādha Paṇḍita clarified that 'Samādhi' is not merely a Kāvya Guṇa, but it is the root cause for the emergence of a poem.

The most prominent figure, in the field of Modern Telugu Literature, SRI SRI said that by 'Samādhi' he was able to produce his magnum opus 'KAVITHA! O' KAVITHĀ!'. I wish to substantiate this point in this paper.

Post-Freudian Psychologists questioned the role of 'unconscious' in creative activity. The Neo-Psycho analysts are in support of the pre-conscious state. It seems that the allowance of the preconscious processes to become conscious is an inner activity of the mind. Whenever it is combined with the outer experiences, the act of creativity will begin. The Indian Rhetoricians call this inner activity as 'SAMĀDHI' and the outer as 'ABHYĀSA' or practice. 'ŚAKTI', the force of creation, comes out of the union of these two abilities.

With a mysterious blend of tradition and experiment SṘI SRI built a temple for the deity of poetry with his words and dedicated his song, which overwhelmed the Modern Telugu Literature with the showers of bright diamonds.

Poetry is his life and breath and he achieves it through 'SAMADHI'.

DS—9 THE COSMIC DANCES OF MAHĀDEVA

V. NATESHAN, MADRAS

The dancing Mahādeva is the symbol of the Cosmic energy of Nature. Mahādeva is the Dancer who like the heat latent in firewood, the ghee hidden in milk and the brilliance in the unpolished gems, diffuses His power in mind and matter and makes them dance in their turn.

Mahādeva's dance symbolises the five activities—creation, preservation, dissolution, obscuration and grace which constitute the world course. His cosmic dances are calculated to emancipate the souls that are bound with Anavam, Karmam and Mayai and ultimately confer on them eternal bliss.

Naṭarāja is known as Sabhāpathi in Sanskrit and Advallan in Tamil. He has four arms and a body besmeared with sacred ashes. The hand at the back and on the right side holds the drum, while the other presents the raised palm of protection. Of the pair on the left, the upper hand holds a pot of fire and the lower extends across the chest to the right, its fingers pointing below, towards the left leg, raised in a dancing pose. His right leg is placed on the back of Apasmāra, within the aureole which represent Ravi mandala.

Creation arises from the drum; protection emerges from the hand of hope; destruction proceeds from fire and the foot held aloft offers Mukti which is another name for anugraha or release from Pāśa (bondage). The fourth hand of the dancing Lord points to the lifted foot, the refuge of the Soul. This is called Ānanda Tāṇḍavam, which is for five activities; "Panchakritya Natagam", all in one dance at Cidambaram, the centre of the Universe which is also the heart of human beings.

Apart from the form, described above, there are five more dances separately for each activity—1. Ūrdhva or Kāli Tāṇḍava, 2 Sandhyā or Pradoṣa Tāṇḍavam, 3. Saṁhāra Tāṇḍavam, 4. Tripurā Tāṇḍavam and 5. Kālikā Tāṇḍavam or Muni Tāṇḍavam. There are separate sabhās for these dances at 1. Kanaka Sabhā, 2. Rasitha Sabhā, 3. Citrā Sabhā, 4. Ratna Sabhā and 5. Tamira Sabhā.

DS—10 IS 'VIKRITI VIVEKA'—AN INDEPENDENT WORK?

A. PUNNA RAO, NAGARJUNANAGAR

'Vikriti Viveka' a Telugu grammar written in Sanskrit was first found in a commentary named 'Kavisiribhushanam' to 'Andhra Sabda Chintamani' a well-known Telugu grammar in Sanskrit. The Commentator is Gali Obalaiah who translated his Telugu name into Sanskrit as 'Prabhañjanam Ahobalapati'.

Vikriti Viveka is in form of 'Kārikās' and the Commentator Ahobalapati quotes these Kārikās in his commentary whenever he needs support to a principal of his origin. So the kārikās are scattered throughout his commentary. Further he says, he has given the essence of this Vikritiviveka in his commentary. So one need not try to look at the original work of Adharvanācārya. Whenever he wants to find fault with either a grammarian or a poet he immediately gives a quotation from these kārikās and succeeds in his effort, because he attributes the authorship of these kārikās to Adharvanācārya, an ancient twelfth century 'Lākṣaṇika' of Telugu.

This paper attempts to find whether this work stands as an independent one in the history of Telugu Grammar.

DS—11 A STUDY OF TELUGU VERBS FORMED FROM ANYA DESYAS—BORROWED WORDS

K. GOPALKRISHNA RAO, HYDERABAD

1. Place of Verb in the Syntax—Dravidia Language with special reference to Telugu.

2. Telugu Verbs—Formation principles.

3. A study of Sabda pallavas—Ṇama ahatuvulu etc.

4. Root—Verbal suffixes (Dhatu pratyaya).

5. Borrowed words in Telugu.
   A brief survey from 13th to 20th centuries.

6. Persian, Arabic, Hindi, Urdu and English words and their usage.

7. Verb formation from Anya Desya words.

8. The importance, function and usefulness of these verbs.

DS—12 A STUDY OF SYMBOLISM IN TELUGU POETRY

K. L. RAO, VIZIANAGRAM

Symbolism is a method of communication—an expression through the language of visible objects —a primitive, but a very effective technique. The main aspect of symbolism is suggestiveness. This poetry aspires to purified wholeness. The symbolist movement has exerted a powerful influence on poets of all vernacular languages, and Telugu is no exception.

The suggestive equality varies according to the sub-conscious or the unconscious thoughts. Besides, it has much to do with the cultural, political and sociological theories.

Sometimes a symbol becomes very complex. In one of his poems, Basavaraju Apparao writes about a mango tree entwined by a flowery creeper. The symbol can be understood after an analysis of the title "Taj Mahal". The "Caterpillars" of Bala Gangadhara Tilak stands for the middle-class people. Krishna Sastry writes an elegy on the death of Gurajada. In that poem, the gentle morning light, the severe light of the noon and the evening twilight represent the three phases of literary work of Gurajada.

Sri Sri has made a wonderful use of symbolism in his poetry. The chariot of Jagannath is a symbol of people's revolution. The flying hawk of steel stands for the people's activity. In Narayanababu's poem "A Lamp on the Window", the gecko is a symbol of death. Arudra's "Twamevaham" is full of symbols. To understand them, we must have a knowledge of the Telangana movement against the Nijam rule. Thus Telugu is abreast of all other languages in this respect.

DS—13 SOCIOLOGICAL GLEANINGS FROM THE POEMS OF PERIALWAR AND ANDAL

R. N. SAMPATH, MADRAS

Perialwar and his daughter Sri Andal together have sung nearly six hundred and fifty verses in Tamil which form part of Nalayira Divya Prabandham. This paper attempts to cull the information regarding the contemporary society's features as reflected in these two compositions.

DS—14 MAREPALLI RAMACHANDRA SASTRY— A MULTI-DIMENSIONAL GENIUS

DWA. NA. SASTRY, NAGARJUNANAGAR

Marepalli Ramachandra Sastry, popular as Kavigaru, lived in the first half of 19th century. Born into a small Brahmin family, he rose to such eminance that few people could achieve in their life time. Primarily he was a litterateur. But his contribution extends to many fields such as Dramatergy, Language, Social Reform, Nationalist Movement, Library Movement. Visakhapatnam (Andhra Pradesh) is his place of activities.

Kavigaru is a follower of the eminent stalwarts like P. T. Sreenivasa Iyyangar, Gidugu Rama Murthy Pantulu etc. He is alround genius and there is no literary field which he did not cover.

He is associated himself with many organisations like "Kavita Samiti", "Khadi Gramodyoga Samstha" etc. He is one of the founding fathers of the library movement in Andhra Pradesh and a prominent Gandhian Philosopher.

He is a master of several languages and specialised the Dravidian languages. "Tenugu Tobuttuvulu", "Nannayya Nudulu" are some of his published valuable books. His life's mission was to prepare a comprehensive standard Dictionary for Telugu on the basis of Historical principles. Unfortunately some parts of that magnumopus "Nudi Kadali" are extent. His poetry represents the spirit of National sentiment and the arduous struggles waged against the British imperialism. Kavigaru also took part in playing dramas. He was expert in Histrionics. He himself was a play-wright. At present Kavigaru's six published books and manuscripts about 60 are available.

DS—15 ORIGIN AND ATTITUDE BASED CLASSIFICATION IN DRAVIDIAN GRAMMARS

S. V. SHANMUGAM, ANNAMALAI

The grammars of the four major Dravidian languages—Tamil, Telugu, Kannada and Malayalam describe one type of classification of words, which is based on origin and attitude. Tamil grammar, Tolka:ppiyam classifies the words of composition into four major categories, viz. (*1*) *iyarcol,* (*2*) *tiricol,* (3) *ticaiccol* and (4) *vaṭacol.* Andhrasabdachintamaṇi, a Telugu grammar of 11th century has also the fourfold classification, namely; (1) tadbhava, (2) tatsama, (3) deśya and (4) gra: mya. Similarly Kannada grammar, Sabdamaṇidarpaṇa of 14th century divides the words into four classes, viz. (1) Sama saṁkṛta, (2) Apabhraṃśa or tadbhava, (3) tatsama and (4) deśya. Li: latilakam, a Malayalam grammar of 14th century first classifies the bha:sa words into three categories, namely: (1) de:si, (2) samskṛtabhava: and (3) Samskṛtaru:pa and then subdivides de:si into three classes, viz. (1) Suddha, (2) bha:sa:ntatabhava: and (3) bha: santarasama.

The first section of this paper discusses the explanation and interpretation of these terms and also the significance of the classification individually. The second section makes the comparative study.

In conclusion the following points should be noted : The classification of Tolka:ppiyam seems to be based more on attitude and the classification of Andhrasabdachintamaṇi, on the origin and attitude. Sabdamaṇidarpaṇa shows some historical perspective compared to Tamil and Telugu grammars. Li:latilakam reveals the historical insight more deeply than the other three grammars. It has predicted certain basic principles of historical and comparative method.

DS—16 THE ROLE OF KEECHAKA IN MAHABHARATHA DEPICTED BY THIKKANA — A PSYCHO-ANALYTIC APPROACH

KURUGANTI SREELAKSHMI, SECUNDERADAD

Tikkana's Mahabharatha is a master piece in Telugu literature. In this Mahabharatha Kechakas characters and his dramatic action towards Draupadī is well known.

If we see the character with a psycho-analytic approach we can find out the stages of mind and the weakness of mind and its action. We are anlysing the ordinary human mind and his actions according to the given context. Here I am stressing the point of context as with this context we can pinpart the actual situation:

1. The importance of Psycho-analytic approach.
2. The stages of mind and its reaction (Id Iquo super ego).
3. The complexes and the contexual base for the behaviour.
4. Justification of the Role.

DS—17 VEYI PADAGALU — THE TRIPLE ASPECT

KOVALA SUPRASANNACHARYA, WARANGAL

VEYI PADAGALU — (Thousand hoods) the epic novel by Viswanātha Satyanārāyaṅa (1895-1976) can be described as a work which combines the spirit of myth and reality. It's central motif Subbannapeta the village where the whole drama is enacted is a symbol of India with its sensibilities exposed to the onslaoughts from the western civilization. The name of the novel itself suggests the multifaced value system of our country. The main story deals with the systems values and institutions which were fading a way.

The nucleus of the novel is *Dharma* which gets into the conflict with time but ultimately achieves the eternity. The thousand hood-serpant is this novel owes its origin the cosmic world symbolising time eternal and the time temporal.

Most of the characters in the novel are the ideas representing the values and institution, though the humane aspect of the novel is most powerful.

Actually the novel deals with the life of rural India of 19th century and the first part of the 20th century.

Dharma Rao, *Girika* and *Pasarika* the three main characters represent the three stages of the universal life. *Dharma Rao* the cosmic law, *Girika* the cosmic link between earth and heaven, *Pasarika* the eternal balance of the nature and the cosmos.

The novel represents this triple aspect of the existence. This triple aspect can be described in another way also. The novel tries to project the harmony between man and man, between past and present and between the human and nature.

The Novalist with his rare skill takes the reader into the state of aesthetic rapature.

The novel which was written fifteen years ago in 1934 is still a living force in literature attracting criticism, comment and interpretation.

DS—18 HUMOUR DEPICTED BY VĀLMIKĪ IN YUDDHA KĀṆḌA

M. VIJAYA SREE, HYDERABAD

The main character in the above mentioned topic "Kumbhakaraṇā", through his appearance and habits creates humour.

Generally humour evokes through appearance, gesture, dialogues and actions. All sorts of humour we can enjoy through this character.

Valmiki though a serious writer depicts humour in his Ādikāyva as a first poet in the history of Sanskrit literature.

DS—19 THE AESTHETIC PHILOSOPHY OF RAYAPROLU SUBBA RAO

KONKA YADAGIRI, WARANGAL

Rayaprolu Subba Rao is the first poet to formulate a well-defined aesthetic philosophy in modern Telugu literature. He is the inaugurator of the Bhāva Kavita School as well. His principal works RAMYALOKAM MADHURI-DARSHANAM and RUPANAVANEETHAM give a fair exposition of the aesthetic thought of the poet. He has provided considerable exposition of the following aspects of the aesthetic thought :

(*i*) The 'NĀDA' concept in poetry
(*ii*) Poetic diction
(*iii*) Poetic content
(*iv*) Theory of aesthetic pleasure
(*v*) Philosophy of love
(*vi*) Philosophy of beauty.

Rayaprolu's synthetic approach to the aesthetic theories of east and west his unique contribution in formulating the philosophy of beauty in relation to the modern Telugu poetry. Rayaprolu Subba Rao has given considerable importance to the verbal texture in respect of the intrensic music of the words. He has provided the concept of 'NĀDA' as poetic technique which he has called 'BHAṄGIMĀ'. His views of poetic diction have shaped the Bhāvakavithā movement and also left their impact on the modern Telugu poetry. Next to peotic diction he has given a fair account of Kavyavasthu.

Rayaprolu's theory has established firstly that the change in poetic content brings about change in poetic expression.

Rayaprolu has attempted a unique blend of Rasa theory with the philosophy of poetic pleasure. The principal rasas like Sṛṅgāra, KARṄUĀ AND ŚĀNTA have been given a new interpretation in relation to life.

Philosophy and Religion

PR(A)—1 भगवद्गीता में सांख्य-योग पदार्थ

ब्रह्ममित्र अवस्थी, दिल्ली

भारतीय दर्शन की परम्परा में सांख्य और योग शब्द दो अलग अलग शाखाओं के लिए प्रयुक्त होते हैं। एक में विश्व के मूल प्रकृति के ज्ञान को दु:खत्रय के विनाश का अपवर्ग का हेतु माना गया है और दूसरे में अर्थात् योग में यमनियम आसन, प्राणायाम, प्रत्याहार, धारणा, ध्यान और समाधि के अभ्यास और वैराग्य के द्वारा चित्तवृत्तियों का निरोध करके कैवल्य की प्राप्ति होती है ऐसा स्वीकार किया गया है।

इसके विपरीत श्रीमद् भगवद्गीता में—

सांख्ययोगो पृथग्बालाः प्रवदन्ति न पण्डिताः
एकमप्यस्थितः सम्यगुभयोर्विन्दते फलम्।। गीता ५.४

भारतीय दर्शन की इन दोनों शाखाओं की परस्पर भिन्नता (दार्शनिक एवं साधनात्मक भिन्नता) एवं गीता में एकत्वकथन में क्या कोई सामञ्जस्य है अथवा श्रीमद् भगवद्गीता में सांख्य और योग पद किसी विशेष अर्थ के लिए प्रयुक्त हुए हैं इस प्रश्न पर ही प्रस्तुत निबन्ध में विचार किया गया है।

लेखक का निष्कर्ष है कि गीता में सांख्य और योग पद भारतीय दर्शन की सांख्य और योग की धाराओं के लिए प्रयुक्त न होकर एक विशेष अर्थ में प्रयुक्त हुए हैं। उसे गीता के सन्दर्भों को देखकर ही समझा जा सकता है, जो प्रस्तुत निबन्ध में द्रष्टव्य है।

PR(A)—2 LIBERATION IN NIMBĀRKA-VEDĀNTA

MADAN MOHAN AGARWAL, BANASTHALI

Nimbārka considers the Lord to be the cause of bondage and liberation. Bondage consists in turning one's face away from the Lord (Bhagavad-bahirmukha), while liberation consists in turning one's face the Lord (Bhagavat-sammukha). Liberation involves two factors, viz. : (1) freedom from the fetters of the world and (2) attaining the nature of Brahman.

S.-42

There are two kinds of liberation — aiśvaryānanda-pradhānā and sevānanda-pradhānā. The former consists in enjoying the lordship, etc. given to the liberated by the Lord, the latter consists in abiding in eternal bliss by serving the Lord alone.

Liberation may be, again, either gradual (krama-mukti) or immediate (sadyomukti). The relation between the Jīva and Brahman is one of natural difference and non-difference (svābhāvika-bhedābheda) in liberation, there being similarity as well as distinction between the two. Nimbārka does not believe in the 'jīvanmukti'.

In this paper liberation with special reference to the philosophy of Nimbārka has been proposed.

PR(A)—3 श्रीवल्लभाचार्य के अनुसार गुरुत्व का त्वगिन्द्रियवेदयत्व

नरेन्द्र अवस्थी, जोधपुर

वैशेषिक दर्शन में चौवीस गुण स्वीकार किये गये हैं। यद्यपि सूत्रकार कणाद ने सत्रह गुण ही गिनाये थे किन्तु आचार्य प्रशस्तपाद ने जिन ७ अतिरिक्त गुणों का कथन किया उनमें सर्वप्रथम गुरुत्व गुण ही है। उनके अनुसार पतन कर्म रूप हेतु से गुरुत्व अनुमेय ही है। प्रशस्पपाद के सभी टीकाकार भाष्यकार का ही समर्थन करते हुए गुरुत्व को अतीन्द्रिय मानते हैं।

किन्तु न्यायलीलावती के रचयिता श्रीवल्लभाचार्य (१२ वीं शती) गुरुत्व का त्वगिन्द्रिय से प्रत्यक्ष भी स्वीकार करते हैं। त्वगिन्द्रिय से वेद्य प्रत्या में अदृष्ट का साहाय्य अनिवार्यतः अपेक्षित है। उदाहरणार्थ—पृष्ठारोपित पाषाण में त्वगिन्द्रिय से गुरुत्व की अभिव्यक्ति होती है। यदि गुरुत्व को अदृष्ट सहकृत त्वगिन्द्रिय से वेद्य नहीं मानेंगे तो पृष्ठारोपित पाषाणादि में गुरुत्व की उपलब्धि ही नहीं होगी। उक्त स्थल में अनुमान से गुरुत्व की उपलब्धि नहीं हो सकती क्योंकि पतन से ही गुरुत्व का अनुमान स्वीकार किया गया है और पृष्ठारोपित द्रव्यादि का पतन होता नहीं है। अत एव पृष्ठारोपित द्रव्यादि का गुरुत्व अदृष्ट सहकृत त्वगिन्द्रियवेद्य ही है, अनुमानवेद्य नहीं।

प्रस्तुत निवन्व में लीलावतीकार के गुरुत्व सम्बन्धी इसी विशष्ट मत का विशद निरूपण एवं आलोचना की गयी है।

PR(A)—4 मानमेयोदय में मन

प्रेमा अवस्थी, कानपुर

भाट्टमीमांसक मन को विभु अत एव निष्क्रिय मानते हैं। मानमेयोदय में न्यायवैशेषिकसम्मत मन के अणुत्व का खण्डन करके उसके विभुत्व की स्थापना की गई है—

(१) मन विभु है, क्योंकि उसका स्पर्श नहीं होता, जैसे आकाश। आकाश कास्पर्श नहीं होता और वह विभु भी है।

(२) मन न हो तो किसी द्रव्य का कार्य है और न किसी का समवायिकारण, अतः विभु है, जैसे आकाश।

(३) मन विभु है क्योंकि वह ज्ञान के असमवायिकारण—संयोग (आत्ममनः संयोग)—का आधार है, जैसे आत्मा। आत्मा भी ज्ञान के असमवायिकारण संयोग का आधार है और विभु है।

(४) पूर्वपक्षी यह भी आपत्ति नहीं दे सकता कि मन के विभु होने पर पैंर में लगे काँटे से होने वाली वेदना का अनुभव केवल पैंर में ही न होकर पूरे शरीर में होगी। कारण, शरीर के जिस भाग में लगा होगा तत्स्थानीय त्वक् से ही प्रकृतस्थल में मन का सन्निकर्ष माना जायेगा, सकलशरीरव्यापिनी त्वगिन्द्रिय से नहीं। पुनश्च मन को अणु मानने पर समस्त शरीर में लगे चन्दन का सुख एक ही काल में न हो सकेगा।

(५) पूर्वपक्षी का यह भी आक्षेप उचित नहीं कि जब दिक् तथा आकाश आदि सर्वसम्मत विभु द्रव्य हैं ही तो इन्हीं में से किसी एक को मनःस्थानीय मान लें, अतिरिक्त विभु द्रव्य–मन–की कल्पना क्यों की जाये। कारण, दिक् आदि के प्रत्यक्ष ज्ञान का करण मन है। प्रत्यक्ष का विषय और करण एक ही नहीं हो सकता।

PR(A)—5 COMPATIBILITY (YOGYATĀ) AND VERBAL COGNITION

NANDITA BANDYOPADHYAY, CALCUTTA

Whether *Yogyatā* or compatibility is an essential prerequisits for verbal cognition stirs a controversy between the Naiyāyikas on the one hand and the Vaiyākaraṇas and the Ālaṁkārikas on the other. *Yogyatā*, as defined by the Naiyāyikas, conveys an indispensable reference to the world of facts. It follows hence that the total meaning of a sentence stands for a total fact depending on a factual relation between word-meanings which are members of the real world. So 'drenching by fire' (*vahninā sekaḥ*) is generally considered a nonsensical expression. The neo-logicians modify the elders' view to the effect that it is not the knowledge of *Yogyatā* as such, but the existence of *Yogyatā* in fact which is the condition of a sensible sentential expression. Thus what is required is the certainly about the absence of incompatibility (*ayogyatāviraha-niścaya*). Jagadīśa further modifies the Nyāya position, perhaps under the pressure of the *Vaiyā-Karaṇas*, by accepting expressions like '*Vahninā sekaḥ*' etc. to be meaningful sentences. This is facilitated through the acceptance of *āhāryajñāna* or intentionally imposed relation of incompatible meanings, but those who do not accept *āhāryajñāna* of verbal meaning should take '*vahninā sekaḥ*' as nonsensical.

The Vaiyākaraṇas are firmly convinced that the so-called *Yogyatā* is not at all a necessary condition of sensible expressions. Meaning is always an intellectual abstraction or logical construction (*vikalpa*) which is imposed on reality. This is evident from the undoubtedly accepted truth of such expressions as 'Rabbit horns do not exist'. The Naiyāyikas cannot admit *alikapratiyogikābhāva* or the negation of a negatum which is never and nowhere established in the world. For then negation itself would be unreal. In that case rabbit-horn being unreal, cannot be really connected with its consequently unreal negation. This incompatibility would make a complete nonsense of the evidently true and meaningful sentence, 'Rabit-horns do not exist'. By this false standard of meaningfulness almost all poetic expressions having any touch of rhetoric would turn into an enormous pile of nonsense. Moreover, how can we judge a sentence to be incompatible before grasping its synthetical relation. Nāgeśa quite convincingly has shown how the very enjoyment of humorous literature would become impossible if incompatibility would make a sentence nonsensical. Udayana's attempt to wriggle out of this inconvenience is more ingenious than convincing. This has intimate relation to the pertinent question whether *alīkapratiyogikābhāva* should be accepted or not. Th present writer is not convinced that the Naiyāyikas despite Udayana have any convincing reply to the Vaiyākaraṇa standpoint.

PR(A)—6 THE MEANING OF THE TERM 'ĀNANDA' IN THE PHILOSOPHY OF UPANIṢADS

SHAILAJA BAPAT, PUNE

The term *ānanda* is well-known in the sense of happiness, pleasure, bliss, delight etc. which results from the experience of worldly objects of enjoyments. For exam. in *Kaṭha, valli*–2.3, we find... '*priyān priyarūpāṁs ca kāmān* . . .', (. . . that are pleasant and appear pleasant . . .), where it is used in above mentioned sense. But the doubt about the meaning of *ānanda* arises, when it refers to *Brahman*. For instance, '*ānandam Brahmaṇo vidvān na bibheti kadācana* [*Taittīriya Upaniṣad*, 2.4—'By realising the *Brahman* which is *ānanda* (free from fear) in nature one never fears (from difference]. because *Brahman* as *Śrutis* describe It, is devoid of any gross form. It is free from all differences. That is why, in the above sentence, the term *ānanda* cannot be taken in the sense of wordly pleasure which is governed by the cause-effect relationship. Therefore the question arises : What could be the meaning of *ānanda*, when it is associated with the word *Brahman*? That is to say, what is the nature of *Brahman*, that we realise by the knowledge of the meaning of *ānanda*? Further, the question arises, as the word *ānanda* refers to Brahman, so also, can it be said, that *ānandamaya* also refers to *Brahman*? If not, what is the meaning of the word *ānandamaya* in the *Srutis* texts?

The present paper attempts to determine the sense and reference of the word *ānanda* when it is connected with the word *Brahman*. Further, it explains the meaning of the word *ānandamaya*, which denotes something different from the meaning of *ānanda*. *Ānandamaya* refers to jīvātman [i.e. *Prājña* described in *Māṇḍukya Upaniṣad* 5, or *svayaṁ jyotiḥ puruṣaḥ* (self refugent). Puruṣa in *Bṛhadāraṇyaka Upaniṣad*, 4.3.1.]. Whereas, the word *ānanda* associated with *Brahman*, means — a state which is devoid of all differences and adjuncts. It is not a consequence of experience of objects through sense-organs. It is a state which means she total absence of fear which may result from disassociation from *Brahman*. This amounts to mean that *ānanda* is nothing but *Brahman*.

PR(A)—7 FUNCTION OF MANAS IN SĀṄKHYA PHILOSOPHY

M. C. BHARTIYA, GHAZIABAD

It is generally taken for granted, on the pattern of Vedānta, that the function of *manas* in Sāṅkhya philosophy also is to produce knowledge of a doubt ful nature. But the commentaries on *Sāṅkhya-kārikā* and *Sāṅkhya-sūtra* take the function of *manas* to be in a much wider perspective. After discussing the different commentaries, the paper seeks to establish that the Sāṅkhya philosophy attributes two types of functions to *manas*, one to produce a determinate knowledge including both the knowledge of a doubtful nature and definate nature, and the other to produce natural desires like hunger, thirst, etc.

PR(A)—8 मूलमाध्यमिकमतप्रकाशः (श्लोकनिबद्धः)

आदित्यनाथ भट्टाचार्य, बर्दवान

यद्यपि बुद्धो वेदनिन्दकः, तथापि स न अधार्मिकः। धर्मसंकटकालप्रयुक्त एव भगवतो बुद्धस्य नास्तिकत्ववादः। न च तावता तस्य वस्तुतो नास्तिकत्वम्, अनधिकारिणां वैदिककर्मसु निवर्त्तकत्वेन स धर्मसंस्थापक एव, न त्वधर्मप्रचारकः। वैदिकज्ञानतत्त्वाविरोधित्वेन नास्य फलतो वेदविरोधित्वम्। वैदिककर्मतत्त्वनिषेधेन तु ज्ञानोत्कर्षमात्रं सम्पादितम्।

मूले प्रत्यक्षतः अर्थावगमं विना न शब्दस्य प्रामाण्यमिति लोकमर्मादा, किन्त्वेतच्छब्दप्रामाण्यबीजविरहात् प्रत्यक्षविरुद्धस्यापौरुषेयवेदस्य नैव प्रामाण्यम्। किन्तु युक्तियुक्तं वचोग्राह्यमिति न्यायात् मानुषबुद्धिप्रोढ्भावितायाः निर्दोषाया एव युक्तेः प्राधान्यम्। युक्तिविदां माध्यमिकानां विचारजालैश्च जागतिकं तत्त्वम् न किञ्चिदपि निर्णययोग्यमिति निःस्वभावमेव वस्तुतत्त्वम्। बुद्धेन च वेदोक्तकर्मनिराकरिष्णुना तदेव बोधितमिति माध्यमिका मन्यन्ते।

शून्यशब्दार्थनिरूपणे आदौ वैनाशिकमतमुपस्थापितम्। ततः नागार्जुनमतं विस्तरेणोपन्यस्तम्। तत्र वस्तूनां सद्धेतुत्वासद्धेतुत्वादिखण्डनेन निःस्वभावत्वलक्षणा प्रतीत्यसमुत्पादशून्यता व्यवस्थापिता।

चतुरार्यसत्यव्यवस्थायां यद्यपि सर्वशून्यत्वविरोधः, तथापि शून्यतायाः नास्तित्वनिषेधेन विरोधपरिहारः कृतः। तत्र लोकसंवृत्तिसत्यमादाय आर्यसत्यपरीक्षा क्रियते। तेन च निर्वाणतत्त्वं यत् सिद्धयति तदपि निःस्वभावमिति शून्यमेव तत्त्वं परमार्थतः। तत्र प्रपञ्चनिवृत्तिरेव शून्यतायाः फलमिति न कोऽपि दोषः।

वस्तूनां सदसत्त्वादिस्वभावराहित्यशून्यता यद्यपि सर्वमाध्यमिकसम्मता, तथापि तत्त्वदृष्टया शून्यं केवलमस्ति इत्येव सिद्धान्तोऽत्र। तत्र शून्याद्वैतवादस्थापने अद्वैतशब्दार्थसंगतिः कथं, तदपि प्रदर्शितम्। वस्तूनामसत्त्वानिराकरणेन न खल्वसत्ख्यातिवादः प्रकृतं माध्यमिकमतमित्यपि विशदीकृतम्। तेन च नोच्छेदवादिनो माध्यमिका इत्यपि सुस्थापितम्।

अन्ते माध्यमिकसंज्ञायाः बीजं प्रदर्श्य माध्यमिकानां प्रतिज्ञायाश्च निःस्वभावत्त्व-सस्वभावत्त्वरूपस्वरूपविचारः कृत इति सारसंग्रहः।

PR(A)—9 ASSESSMENT OF THE CONDITIONS OF ACKNOWLEDGING THE SUPREMACY OF INITIAL SENTENCE OVER CONCLUDING ONE

GOPALNATH BHATTACHARYA, BURDWAN

The unity of the initial and concluding sentences is considered to be one of the auxiliaries to the understanding of the import of a literary production. Sometimes it is noticed that conclusion is drawn on the basis of concluding sentence and sometimes decision is taken in favour of initial sentence. The commentators assign sufficient reasons why they accept a particular line of argument but the norms or principles behind acceptance of one alternative are not mentioned.

In this paper an humble attempt is made to evaluate the conditions of admitting supremacy of initial sentences over concluding one on the basis of principles accepted by Jaimini in his Pūrva mīmāṁsā for doing way with some problems arising out of some self-contradictory passages of the Veda.

PR(A)—10 LIBERATION OF PURUṢA ACCORDING TO SĀṄKHYA-YOGA

KUMAMATH BHATTACHARYA, NADIA

Liberation of Puruṣa is the main object of Sāṅkhya Yoga Philosophy. Puruṣa has been suffering from miseries and sorrows due to the false identification with Prakṛti. That identification is again caused due to the eternal ignorance which beguiles and bewilders Puruṣa, deprives his power of self-realization. That false identification should be undone. The true identification of the entity of the individual with the cosmic Puruṣa should be established. Extraneous forces of mind and senses should be subdued first to get an equipoise. All the contrary currents and centrifugal forces should recoil and reconcile with the centripetal forces of the mind. All sorts of emotional maladjustments should sink into an all-absorbing integrity for that inner search.

The ideal state of Puruṣa is to be realized by the constant practice of pious acts and vairāgya. Accordding to Sāṅkhya Yoga the entire life is a long process of gradual unfoldment of different layers lying on our beloved self. Motivation and strong determination must be ever alive in the mind and will supply propelling power for that incessant inward enterprise against the predominance of perptual darkness of ignorance.

The enormous enterprise undertaken by the inner spirit is really a spiritual journey. According to Yoga sūtra there are several stages of that jouney and an aspirant must go through them so that he may reach the ultimate goal.

The first stage consists in the removal of illusion and control of vāyu. In the second stage there are four successive periods recognized by Vyāsa, e.g. Prathamakalpika, Madhubhumika, Prajnajyoti and Atikrantabhavaniya. Then the niruddha or asaṁprajnāta stage comes when the mind disappears and Puruṣa alone shines in overbearing brilliance.

PR(A)—11 ON THE DEFINITION OF BRAHMAN OR CONSCIOUSNESS

MEERA CHAKRAVORTY, BANGALORE

Definition is possible in that context where an object is observable. The concept of Brahman is bafflingly a different context. How then do we arrive at the definition of Brahman? A different analysis is implied through the omnijective approach to arrive at the definition of Brahman.

PR(A)—12 परिमाण्डल्यस्य कारणत्वोपस्थापनम्

निखिलेश चक्रवर्ती, कलकत्ता

वैशेषिकोक्ताः सप्त पदार्थाः नैयायिकानामप्यविरुद्धः। तेषु द्रव्य-गुण–कर्म-सामान्य–विशेष – समवायाः पड् भावपदार्थाः सप्तमश्चाभावः। एतेषां पदार्थाँनां सम्यग्ज्ञानेन निःश्रेयससिद्धिर्भवति। तच्च सम्यग्ज्ञानं पदार्थानां साधर्म्यवैधर्म्यनिरूपणद्वारेण सम्भवति।

पदार्थानां साधर्म्यनिरूपण प्रसङ्गे पारिमाण्डल्यादिव्यतिरिक्ततया सर्वेषां पदार्थानां कारणत्वेन साधर्म्यं वर्तत इति समीरितम्। तथा च भाष्यम् – 'कारणत्वं चान्यत्र पारिमाण्डलादिभ्यः' इति। अत्रादिपदेन द्वयणुके परिमाणं

परममहत्परिमाणमन्त्यावयविपरिमाणमन्त्यशब्दः मनःपरिमाणं परत्वापरत्वे द्विपृथक्त्वञ्चे ग्राह्यम्। इदमत्र द्रष्टव्यं यद् द्वयणुकपरिमाणस्य तथागुपरिमाणस्य कारणत्वानङ्गीकारेऽपि द्वयणुकानां त्रसरेणूत्पत्तौ तथाणूनां द्वयणुकोत्पत्तौ कारणत्वं नोपेक्षितम।

अणुपरिमाणस्य तथा द्वयणुकपरिमाणस्य कारणत्वानङ्गीकुर्वतां वैशेषिकानां तथा नैयायिकानामनुकूलस्तर्कं एवमेव प्रसरति–पारिमाण्डल्यं यदि जनकत्वविशिष्टपरिमाणत्ववत् स्यात् तर्हि समानजातीयोत्कृष्टपरिमाणजनकं स्यात्, न च तथेति। एवं जनकत्वविशिष्टपरिमाणत्वस्य स्वसमानजातीयोत्कृष्टपरिमाणजनकत्वव्याप्यत्वाङ्गीकारात् महतो महत्तरादिवत् अणुपरिमाणुतः अणुतरादिपरिमाणोत्पत्तिप्रसङ्गो दुर्वारो भवेत् इत्येवं त्रसरेणौ महत्वानुत्पत्त्याऽचाक्षुषत्वप्रसङ्गः। ईदशदोषशङ्कया पारिमाण्डल्यस्य कारणत्वं न समादृतं वैशेषिके तथा न्याये शास्त्रे।

अत्र स्वसमानजातीय इति विशेषणस्य परिमाणे सार्थक्यं विचारितम्। सर्वत्रैव स्वोत्कृष्टतरपरिमाणजनकत्वनियमस्य सम्यक्त्वात् लघुरूपेण व्यापकत्वग्रहसम्भवे गुरुरूपेण व्यापकत्व स्वीकारे दोषपातो दुर्निवारः। तथापि यत्र यत्र परिमाणनिष्ठपरिमाणजनकत्वं तत्र स्वापेक्षया उत्कृष्टतरपरिमाणजनकत्वमिति लघुरूपेण व्यापकत्वग्रहः। एवं द्वयणुकपरिमाणस्य अणुपरिमाणस्य वा परिमाणजनकत्वेपि न त्रसरेणुपरिमाणे द्वयणुकपरिमाणे वा अणुतरत्वप्रसङ्गः। इत्थं लघुरूपेण व्यापकत्वग्रहस्य निर्दोषत्वात् नादरणीयो गुरुमार्ग इति न्यायानुसारी मार्गो बन्दित् एव, न पुनर्विगीतः।

PR(A)—13 SĀṀKHYA IN THE NYĀYA-SŪTRA AND NYĀYA-BHĀṢYA

NALINEE CHAPEKAR, BOMBAY

It is well-known that the earliest available Sāṁkhya-text is the *Sāṁkhya-kārikā* of Īśvarakṛṣṇa, who flourished in fourth century A.D. Yet, there are ample references to earlier Sāṁkhya scholars like Kapila, Asuri, Pañcaśikha and others, though their compositions are no more extant. In the traditional Vāda-paddhati it was considered necessary to refute the views of the opponents, before establishing one's own views. The philosophical systems like Nyāya-Vaiśeṣika Mīmāṁsā and Vedānta mention and criticise Sāṁkhya-views. It is interesting to see the presentation of Sāṁkhya-views in the texts of these systems in or before fourth century A.D. An attempt is made here to study the direct and indirect references to Sāṁkhya-views in the *Nyāya-sūtra* (200 A. D. and the *Nyāya-bhāṣya* (400 A.D.).

There are in all ten places where it is possible to see the references to Sāṁkhya-views. No Sāṁkhya-author or Sāṁkhya-text is mentioned by name in either the *Nyāya-ṣūtra* (NS) or the *Nyāya-bhāṣya* (NB). Even the word 'Sāṁkhya' is not mentioned in the NS. The NB, however, mentions it at two places. The Sāṁkhya-views about the nature of buddhi, nature of sound, nature of senses, resort of the attributes like desire and others, cause of creation and destruction, nature of the world are refuted in the NS and NB. The principles mentioned are—Puruṣa, Avyakta, Ahaṁkāra, Antaḥkaraṇa, Buddhi, Indriyāṇi and Bhūtas. The concepts like Guṇa, liṅga-śarīra etc. are not at all referred to. It seems that the authors of NS and NB did not have before them any particular author or text while presenting the Sāṁkhya position. They simply mentioned the Sāṁkhya-views in general which were current at that time. The followers of Sāṁkhya philosophy who were described by Śaṅkarācārya as 'pradhānamalla' did not enjoy such an important position at the time of NS and NB.

PR(A)—14 अवयवों की संख्या

दयाशङ्कर चतुर्वेदी, कानपुर

न्यायदर्शन परार्थानुमान-स्थल में न्यायवाक्य के प्रतिज्ञा आदि पाँच अवयव मानता है किन्तु इतर दर्शनों में पाँच अवयवों के अतिरिक्त दस, चार, तीन, दो तथा एक अवयव मानने वाले भी दार्शनिक हैं। न्यायभाष्य (१।१।३२) में दस अवयव मानने वाले पूर्वपक्ष का उल्लेख है। कुछ विद्वानों का मत है कि नैयायिकों में से ही कुछ दशावयववादी रहे होंगे। किन्तु ऐसा प्रतीत होता है कि यहाँ न्यायभाष्यकार ने भद्रबाहु नामक जैन दार्शनिक की ओर सङ्केत किया है जिसने अपनी कृति 'दशवैकालिक-निर्युक्ति' में दस अवयव माने हैं। कुछ विद्वान् दिङ्नाग को दशावयववादी मानते हैं किन्तु दिङ्नाग केवल तीन ही अवयव मानते थे। पञ्चावयववादी हैं नैयायिक, जैन (सिद्धसेनदिवाकर) एवं बौद्ध (दिङ्नाग पूर्वबौद्ध तथा वसुबन्धु)। चतुरवयववादी कतिपयमीमांसक हैं। त्र्यवयववादी हैं दिङ्नाग आदि बौद्ध तथा मीमांसक। न्यायवार्तिक (१।१।३२) में पूर्वपक्षरूप में उल्लिखित अवयवत्रयवाद बौद्धों का है, मीमांसकों का नहीं। द्वयवयववादी हैं धर्मकीर्ति एवं वसुबन्धु आदि। वसुबन्धु भिन्न भिन्न स्थितियों में पाँच तथा दो अवयव मानते हैं। एकावयववादी बौद्ध है जो केवल एक अवयव (हेतु) ही मानते हैं।

PR(A)—15 CONCEPT OF KNOWLEDGE IN ADVAITA VEDĀNTA AND KASHMĪRE ŚAIVISM—A COMPARISON

G. L. CHATURVEDI, LUCKNOW

Advaita Vedānta upholds the revelatory concept of knowledge. Brahman, the principle of being and bliss is also the principle of revelation par excellence. The motivating factor in knowledge which constitutes the ego-core of its phenomenal forms and also acounts for the selective activity of the means of cognising (pramāṇas), has its spring in avidyā. The phenomenal forms of knowledge, therefore, can never be perfectly objective, and for this very reason are called knowledge only in a derivative sense. Brahman, the lone immutable principle of effulgence is the primary sense of the term. Against this Kāshmīre Śaivism conceives knowledge as a force. Knowledge (jñāna) and activity (kriyā) are inseparable for all orders of reality. Revelation (prakāśa) and reflection

(vimarśa) constitute the very else of knowledge. Creativity far from being an aberration, is an essential feature of it. Śaṅkara concedes creativity to the derivative phenomenon of knowledge, but maintains that creativity is an aberration, a measure of its distance from the absolute ideal of revelation. The controversy centres around the two issues : (1) Is self-reference in knowledge invariably an act? (2) If not, can the self-reference in the absolute be compatible with its immutable character?

The present paper may be judged as an endeavour in the direction of evolving specialised studies in Indian phenomenology.

PR(A)—16 द्वादश अवयवी लिंग शरीर: सनत्सुजात के मत में

तेजवीरसिंह चौहान, अलीगढ़

उपनिषदों में "लिंगशरीर" या "सूक्ष्मशरीर" का अनेक स्थानों पर उल्लेख आता है। उपनिषदों के ऐसे स्थलों को आधार वना कर सांख्यदर्शन इसे अट्ठारह तत्त्वों से निर्मित और वेदान्त दर्शन सत्रह तत्त्वों से निर्मित मानता है। सांख्य के मत में महत् अहंकार पंचतन्मात्रायें और एकादश इन्द्रियां लिंग शरीर है, एवं वेदान्त के मत में मन, वुद्धि, पँच ज्ञानेन्द्रियाँ, पँच कर्मेन्द्रियाँ और पँच प्राण सूक्ष्म शरीर हैं। सनत्सुजातीय, जिसे प्रो. के. टी. तैलंग ने वौद्ध धर्म के अभ्युदय से पहले का महाभारत का अंश माना है जो निर्विवाद रूप में सम्प्रदायवादी दर्शनों से पहले की रचना है एवं भगवद्गीता की भांति औपनिषद दर्शन का निकट का परिचय देता है, ऐसा नहीं मानता। यहाँ कहा गया है: द्वादशपूगांसरितं पिवन्तो देवरक्षिताम्। मध्वीक्षन्तश्च ते तस्याः संचरन्तीह घोराम्।। इस श्लोक में सनत्सुजातीय के सभी टीकाकार सूक्ष्म शरीर का वर्णन हुआ मानते हैं। प्रस्तुत श्लोक के आधार पर एवं उसमें आने वाले "तस्मादग्निश्च सोमश्च तस्माच्च प्राण आगतः" जैसे अन्य वाक्यों के आधार पर सनत्सुजात के लिंगशरीर के स्वरूप सम्वन्धी विचारों को स्पष्टता के साथ समझा जा सकता है।

"द्वादशपूगाम्" श्लोक में देवबोध संसरण धर्म से युक्त बुद्धि, वुद्धीन्द्रियों, मन और पंच प्राणों का नदी रूप में उल्लेख हुआ मानते हैं और अर्जुनमिश्र पंचज्ञानेन्द्रियों, पंचकर्मेन्द्रियों, मन एवं प्राण का। सर्वज्ञ यहां पंचभूत, पंचज्ञानेन्द्रियों, मन और जीवात्मा का उल्लेख मानते हैं तो शंकर पंचज्ञानेन्द्रियों, पंचकर्मेन्द्रियों, मन और बुद्धि का। शंकर के अतिरिक्त अधिकांश सभी टीकाकार यहां "प्राण" को एक या पांच की संख्या में रखकर लिंग शरीर का अवयव मानने के पक्ष में हैं, किन्तु सनत्सुजातीय में प्राण को पृथक् तत्त्व के रूप में कहीं भी स्वीकार नहीं किया गया है। सनत्सुजातीय में प्राण शब्द केवल तीन बार प्रयुक्त होता है, प्रथम स्थान पर यह शरीर के अर्थ में (४।२), द्वितीय स्थान पर इन्द्रियादि संघात के अर्थ में (५।२१) और तृतीय स्थान पर प्राणवायु के अर्थ में (५–११)। अतः कहा जा सकता है कि केवल शंकर ही सनत्सुजात के मत को ठीक समझ सके हैं। पंचज्ञानेन्द्रियाँ, पंचकर्मेन्द्रियाँ, मन और बुद्धि—ये वारह तत्त्व सनत्सुजात को लिंगशरीर के अवयव के रूप में मान्य हैं।

लिंगशरीर को द्वादश अवयवी मानने में सनत्सुजात को श्वेताश्वतर और कठ ने प्रभावित किया हो सकता है। श्वेताश्वतर (५।११) के अनुसार संकल्प, स्पर्श, दर्शन और मोह से देही विभिन्न योनियों

को धारण करता है। यहाँ संकल्पादि क्रमशः मन, कर्मेन्द्रियों, ज्ञानेन्द्रियों और बुद्धि के उपलक्षण है। कठ (१।३।४) के अनुसार आत्मा इन्द्रिय और मन भौक्ता कहे गये हैं। यहाँ शंकर ने "आत्मा" का भावार्थ "बुद्धि" किया है। कठ में अन्य स्थानों पर, भगवद्गीता में और स्वयं सनत्सुजातीय में "आत्मा" पद बुद्धि के अर्थ में प्रयुक्त होता है। अतः कठ यहां बुद्धि दश इन्द्रियों और मन को भोक्ता कह रहा है। सनत्सुजात इन्हीं द्वादश को "लिंगशरीर" कहते हैं।

PR(A)—17 EXAMINATION OF ŚAṄKARA'S ARGUMENTS, REFUTING 'SAMAVĀYA'

BATA KISHORE DALAI, POONA

From very early times there are different views in Indian Philosophy about the acceptance of 'Inherence' as a relation, as distinct from other categories.

The point of dispate before the intellectuals is to establish its ontological and epistemological status as intended by the *Nyāya Vaiśeṣika* thinkers. While the *Nyāya Vaiśeṣika* school is in need of *Samavāya,* almost all idealists schools of Indian Philosophy, do not find it necessary to accept.

In this paper, an attempt has been made to critically analyze the entire problem from all corners, and a conclusion is attempted at the end. Keeping in view the time, at our disposal, I have restricted the discussion to the analysis and discussion of two prominent views on this issue : One by Praśasta Pāda as presented by him in his *Padārtha Dharma Saṁgraha.*

And the other by Śaṅkara, as given in his Bhāṣya on *Brahmasūtra* 2-3-13, 17. Praśasta Pāda represents the doctrine. Which favours '*samavāya*'; where as Śaṅkara is taken to represent those, who oppose the acceptance of *Samavāya.*

Finally, it is attempted to examine the logically behind acceptance and non-acceptance of *Samavāya.* A further attempt is made to show the invalidity of the arguments of Śaṅkara by pointing out the unlenability of the reasons given by him in order to refute Samavāya.

PR(A)—18 SIDDHĀNTA SINDHU—A NEW COMMENTARY ON THE SIDDHĀNTA BINDU

K. S. R. DATTA, THIRUPATHI

Bellamkoṇḍa Rāmarāya (1875-1914) was a prolific Sanskrit writer of recent times. He lived in Pamiḍipāḍu in Narasaraopet Taluka of Andhra Pradesh and produced 143 works in Sanskrit, the majority of them being on Advaita Vedānta.

He wrote a very elaborate commentary called the *Siddhānta Sindhu* in simple Sanskrit on the *Siddhāntabindu* of Madhusūdana Sarasvatī which itself was a commentary on the *Daśaślokī* of Śaṅkara. The present article examines in brief the merits of the unpublished commentary.

PR(A)—19 PAÑCAKOŚA OF UPANIṢADS AND PAṄCASKANDHA OF EARLY BUDDHISM—A COMPARATIVE STUDY

S. G. DEODIKAR, PUNE

In the Upaniṣads, concept of *pañcakośa* is associated with the Self. *Kośa* means a sheath or an enclosure. Therefore, *pañcakośa* implies five sheaths constituting the *jivātmā*. Those disciplined in ethical and moral conduct and freed from ego consciousness (*asmitā*) and worldly desires gradually become free from these sheaths and attain salvation or *mokśa*. At the end of its spiritual evolution through a series of births the *pañcakośa* disappear and the *jivātmā* merges with *paramātmā*. Thus the Upaniṣads consider *pañcakośa* as impermanent or *anitya*, but recognize its existence as long as ego consciousness of *jivātmā* continues.

It is generally believed that the Buddha does not recognize *jivātmā* or the soul. But in the course of the Buddha-Vacchagotta dialogue, it is clear that, he has neither accepted nor rejected the existence of soul or *jivātmā*. In fact, the *pañcakośas* of Upaniṣad are logically comparable to the *pañcaskandhas* which according to the Buddha, constitute the *purisapuggalo* corresponding to the *jivātmā*. This comparison has given in the paper. Many other sermons of the Buddha mention *pañcakośas* or *pañcaskandhas* as sheaths, scabbard of a sword, shell of an armuor, the slough cast aside by a snake for renewed existence or the stalk enclosing the core of the *munja* grass. Therefore, it appears that like the Upaniṣads, the Buddha also considers *pañcakośas* or *pañcaskandhas* as impermanent but recognizes its temporary existence until the soul attains its *Mokṣa-Nirvāṇa*. Both these theories of *pañcakośa* or *pañcaskandhas* have spiritual and philosophical significance. Evolution of *jivātmā* is from subtle brahman to gross *annamayakośa* with its ego consciousness. In the course of spiritual progress its devolution is from gross body consciousness to subtle *ānanda*. This process of evolution from subtle to gross and devolution from gross to subtle at individual or *vyaṣṭi* level is again repeated at universal or *samaṣṭi* level in the theory of *pañcamahābhūtas* or the five basic elements. These aspects have been discussed in detail in the paper.

PR(A)—20 THE RELIGION AND PHILOSOPHY IN THE JAIMINĪYA UPANIṢAD BRĀHMAṆA

INDU DESHPANDE, PUNE

The religion at the time of the Saṁhitās was simple, straightforward and uncomplecated. The hymns of the *RV* are mainly of the nature of the prayers addressed to various divinities. This religion of the Vedic Aryans became complex and complecated at the time of the Brāhmaṇas (=*Brs*). The *Brs.* reflect the spirit of an age in which all intellectual activity was concentrated upon the sacrifice. The religion in the Araṇyakas (*Ārs*) seems to reveal the "mysticism" and "symbolism" of the sacrifice. " The *Ārs* lay down *upāsanās* upon certain symbols and austerities for the realisation of the absolute which by now supersedes the "heaven" of the *Br* work as the goal of the devout." They do not refute the concepts advanced and cherished by the *Brs* but try to put that those concepts should be subsumed as the way of knowledge.

In this paper an attempt is made to examine the contents of the Jaiminīya Upaniṣad Brāhmaṇa in the light of the aforesaid characteristic of the *Ārs.*

PR(A)—21 BHAGAVADGĪTĀ AND BRAHMASŪTRA—A CRITIQUE

UMA DESHPANDE, BARODA

In the present paper I have fully discussed the comparative views of the Gītākāra and the Sūtrakāra regarding :

(*i*) The material world (Jagat)

(*ii*) The Individual Self (Jīvātman) and the Supreme Reality (Brahman)

(*iii*) The means of attaining mokṣa or the Supreme Reality.

It is found that both the Gītākāra and the Sūtrakāra differ widely on these points and it is Bādarāyaṇa, the Sūtrakāra who explains these points being genuinly based on the Śruti.

The Sūtrakāra refers to the view of the B.G. only if it is in complete harmony with the text of the Śruti; otherwise he neither mentions nor supports the theories and teachings of the B.G. if they are coined anew without looking to the Śruti. Instead the Sūtrakāra either neglects them or explains them in the light of the Śruti or discards them saying that they are not sanctioned by the Śruti.

Thus the Sūtrakāra has explained, reinterpreted and reconciled some of the views of the B.G. mainly on the basis of the principle, viz. विरोधेत्वनपेक्षं स्यादसति ह्यनुमानम् (जै. सू. १.३.३.) thus giving highest importance to Śruti and relegating the subordinate position to B.G. a smṛti or an anumāna.

Apart from its being the Smṛti, there are other revealing facts and reasons why the B.G. has been so dealt with by the Sūtrakāra. They are fully discussed in the present paper for the first time.

PR(A)—22 ORIGIN OF YOGA PHILOSOPHY

H. P. DEVAKI, MYSORE

An attempt is made to trace the origin of Yoga Philosophy in the paper, Moksha or liberation is the highest achievement in the life of man. This can be attained by the steadiness of mind. Yoga sutra, the first systematic work of Patanjali emphasises the steadiness of mind in the very first sutra "Yogah chiṭta vṛtti Nirodhaḥ". This mental equilibrium is the basic qualification of man in the view of all systems that accept Moksha as the highest goal. Patanjali begins "Atha Yoganusasanan" where the preposition 'Anu' declares that the Yoga sutra is not itself the first formulation but follows a primary revealation. According to Yognavalkyasmṛti Hiranyagarbha is the founder of Yoga system. We can also recognise the germs of yoga system in the Vedas which are the oldest monuments of Indian philosophy. Upanishads and Gītā also give sufficient account on Yoga Philosophy.

PR(A)—23 लक्ष्मीविशिष्टाद्वैत वैशिष्ट्यम्

श्रीनिवास दीक्षित, कोव्वूर

श्रीनिवासदीक्षितनामकः वैखानस आसीत्। वैखानससिद्धान्ततत्परेण तेन श्रीमद्वेदव्यासप्रणीतशरीरिकमीमांसाहृदयानुसारि "लक्ष्मीविशिष्टाद्वैतभाष्यं प्रणीतम्। श्रीविशिष्टस्यैव नारायणस्य प्रपत्तिःकार्या। भक्तिज्ञाने समूर्ताराघनस्याङ्गे। संसारमुक्तस्यैव मोक्षप्राप्तिः। श्रीविशिष्टब्रह्मणा सहावस्थानमेव मोक्षः इति तन्मुख्यसिद्धान्तः।

PR(A)—24 वाक्यार्थबोध और वाचस्पतिमिश्र

राजेन्द्रप्रसाद दूबे, राँची

वाचस्पतिमिश्र ने वर्णसमुदाय की पदता को स्वीकार किया है। वर्णों के आशुतर विनाशी होने के कारण उनका एकत्र होना संभव नहीं है। उन्होंने तत्त्वबिन्दु में कहा भी है—स्यादेतत्, अनवयवमेव हि वाक्यं वाक्यार्थस्य वाचकम्। परन्तु वाक्यार्थ का वाचक शब्द (वाक्य) वर्णों के अतिरिक्त निरवयव है, अनुभव तो वर्णों का ही होता है, वर्णों के अतिरिक्त किसी भी वस्तु का प्रत्यक्ष भान नहीं होता है—ये सभी वातें नहीं कही जा सकतीं। साहित्यावगाही ज्ञान में यह पद है, यह वाक्य है' इस प्रकार की अभिन्न एक वस्तु के उपारोह (भान) से यह स्पष्ट होता है कि वर्णों से भिन्न एक तत्त्व अवश्य है जो वाक्यार्थ का वोधक होता है। यह पद है, यह वाक्य है' इस प्रकार की भिन्न बुद्धि परस्पर विभिन्न वर्णों को ही विपम करती है, किसी दूसरे को नहीं—यह भी नहीं कह सकते। एकत्व और नानात्व इन दोनों का एकत्र समवाय हो नहीं सकता, क्योंकि ये दोनों शीतल और उष्णत्व के समान परस्पर विरुद्ध है। इनका एक काल में एक आश्रय में रहता असंभव है। वाक्यों के वर्णात्मक होने से, वर्णात्मक

में यह वाक्य है इस प्रकार की वुद्धि का कारण यह है कि वाक्यों के अतिरिक्त मूर्ति वाले परमार्थ सत् (कोई) वर्ण हैं ही नहीं। इस प्रकार की उक्ति प्रयुक्ति से मिश्रजी ने स्पष्ट ही अर्थवोध में वाक्यस्फोट को मान्यता दी है।

पदार्थ की प्रतीति में वाचस्पतिमिश्र ने अन्विताभिधानवाद का निराकरण करके अभिहितान्वयवाद को स्त्रीकार किया है। उनका कहना है कि पहले पदों से पदार्थों की प्रतीति होती है। उसके पश्चात् पदार्थों का परस्पर संबंध, जो पदों से उपस्थित नहीं हुआ था, वाक्यार्थ-मर्यादा से उपस्थित होता है। अतः पदों द्वारा पहले पदार्थ अभिधा शक्ति द्वारा वोधित होता है, बाद में वक्ता के तात्पर्य के अनुसार उनका परस्पर अन्वय होता है, जिससे वाक्यार्थ की प्रतीति होती है। कहने का आशय है कि पहले पदों से केवल अनन्वित पदार्थ की उपस्थिति होती है। बाद में पदों की आकांक्षा, योग्यता तथा आसक्ति के वल से 'तात्पर्याख्या' शक्ति द्वारा उन पदार्थों के परस्पर संबंध रूप वाक्यार्थ का बोध होता है। इस पर विस्तृत विश्लेषण तत्त्वविन्दु में है। भामती में भी मिश्रजी ने इस संदर्भ पर विचार किया है और मान्यता तत्त्वबिन्दु को ही दी है।

PR(A)—25 BHARTṚPRAPAÑCA AND ŚAṄKARA ON THE CONCEPTION OF ULTIMATE REALITY

SHARADA GADGIL, PUNE

On the examination of the philosophical views propounded in their written works by the great Vedāntins Bhartṛprapañca and Adi Śaṅkara, one is definitely inclined to hold that like Śañkara, Bhartṛprapañca is also propounder of the monistic ideal. But main point of difference between the two is regarding the conception of Ultimate Reality. Bhartṛprapañca holds the view of unity in diversity and the doctrine may be put forth as bhedābhedavāda etc. It is very interesting to compare and contrast between the theories put forth by the two giants.

PR(A)—26 'MANAS'—IN THE ADVAITIC TRADITION

BHABANI GANGULI, CALCUTTA

This paper is devoted to the analytic exposition of the concept of manas as we find in the Advaitic tradition of Indian philosophy. It is fascinating to note in the Upaniṣadic tradition that manas has a physiological position and is constituted by physical elements. It has a biological basis and has some psychological functions. It has a metaphysical status and a spiritual adventure.

In the first two sections of the paper, the Upaniṣadic texts and Śaṅkarabhāṣya have been exploited to develop the concept. Then functions of manas has been explained and its spiritual adventure has been analysed. The third section deals with the subsequent development of the concept after Śaṅkara.

The last section is a concluding chapter. From the Upaniṣadic tradition together with the analysis of Advaitavedāntist, we come to know that manas is a means it is unconscious by nature but become conscious when consciousness is limited by it. It resides within human body and has close relation to vital force (prāṇa). It stops its function in three times. In śuṣupti it takes rest in *puritati* nerve. In coma stage (just before death) it resides in prāṇa and in liberated stage it is diluted in the pure consciousness.

PR(A)—27 THE CONCEPT OF MOKṢA IN DVAITA VEDĀNTA AND ROLL OF IŚVARA PRASĀDA IN ATTAINING IT

K. GOMATHI, MADRAS

The state of liberation termed as Mokṣa is conceived in different ways. Whether there is a separate states different from what Jiva Caitanya is experiencing whether the attainment of identity with Brahman and already existing state not recognise due to roll of Anadi Avidya. Realise after Brahma Jñāna by Vedantic study is the contention of the Advaitem. Only one entity suddha Caitanya is under going all manifestation in this phenomenal world which is falls. So there is no question of any difference. Latter Visita Dvaita contents that liberation is for the Jiva different from Brahman. Moksha being attained by Bhakty and prapatti, but does not accept of difference in release state that is there is no Ananda tara tamya. Sri Madva content that Mokṣa is the attainment and realization at Ananda. Originally present in the Swarupa of the jiva through devotion God vision and God grace difference exist in the state of Moksha also. Moksha is not automatic after attaining Brahmajnana. God's Grace has essential roll.

PR(A)—28 "SAMĀNATANTRATĀ" IN INDIAN PHILOSOPHY

DIPAK GHOSH, CALCUTTA

According to a traditional principle of classification the whole Indian philosophy is divided into two broad classes : Āstika (orthodox) and Nāstika (heterodox). Nyāya, Vaiśesika, Sāṁkhya, Yoga, Mīmāṁsa and Vedānta—these six philosophical systems, popularly known as saḍ-darśana, belong to the Orthodox or Astika class in Indian Philosophy.

Of these six systems the Nyāya and Vaiśesika are allied systems of philosophy and are known as samānatantra because they agree on many philosophical principles. This same type of alliance or agreement, though not synthesis as between the Nyāya and the Vaiśesika, is also found between the Sāṁkhya and the Yoga, of course, on some philosophical points. As for example, Yoga mostly accepts the metaphysics of the Sāṁkhya with its twenty-five principles (पंच-विंशति-तत्त्व) etc.

Here the question is whether or how far the Mimāṁsā known also as Pūrva-Mimāṁsā and the Vedānta known also as Uttara-Mimāñsā can be deemed as allied systems like the Nyāya-Vaiśeṣika and the Sāṁkhya-Yoga. The term Mimāṁsā as applied to both the Mimāṁsās—the Pūrva-Mimāṁsā and the Vedānta, the uttara-Mimāṁsā suggests that these two systems might have also some alliances or agreements on some philosophical points— metaphysical or epistemological. In this sense these two systems might have some alliances since both are Mimāṁsā of the Śruti—the Pūrva Mimāṁsā is the analytic study of the ritualistic aspect (Karma) and uttara Mimāṁsā of the speculative aspect (Jñāna) of the Śruti. It is true that only on this point and this point alone both the Pūrva Mimāṁsā and the Uttara Mimāṁsā do agree. It means both these two systems most faithfully depend on the Śruti and make analytic study thereof. But this only one point of agreement or alliance is also extrinsic and non-intimate. Śaṅkara's Advaita doctrine of the Vedānta makes no reconciliation with the Karma aspect of the Pūrva-Mimāṁsā. In Rāmanuja's question of समानतन्त्रता philosophy, Samānatantratā, between the Purva Mimāṁsā and the Uttara Mimāṁsā has depend and has rather become Ekatantratā since according to him both the Pūrva-Mimāṁsā and the Uttara-Mmāṁsā are the one Tantra or Śāstra.

But here the problem is—Is there no any other points beyond the Śruti basing on the ground of which we can say that both the Pūrva-Mimāṁsā and the Uttara-Mimāṁsā may be deemed as allied systems? Before giving negative answer. Though Śaṅkara's Advaita-Vedānta does not coincide with the Pūrva-Mimāṁsā on any points except 'dependence on the Śruti', still it coincides with one branch of the Pūrva-Mimāṁsā known as Bhāṭṭa School. The conventional philsophical statement व्यवहारे भाट्ट-नयः declares that in the empirical sphere Śaṅkara's Advaita Vedānta accepts some principles of the Bhāṭṭa-School of the Pūrva-Mimāṁsā. As for example, Śaṅkara's Advaita Vedānta, following the Bhātta-School of the Purva-Mimāṁsā, accepts six ways of knowing. But still we can say that this conciliation on the part of the Śaṅkara's Advaita Vedānta is only with a branch of the Pūrva-Mimāṁsā and not with the Pūrva-Mimāṁsā as a whole. So this alliance is partial—alliance where as the alliance between the Sāṅkhya-Yoga as well as between the Nyāya-Vaiśeṣika is not of this type.

PR(A)—29 अन्यथासिद्धयः तिस्रः उत पञ्च ?

के. ई. गोविन्दन, अलाहाबाद

भारतीयदर्शने न्यायशास्त्रे कारणत्वम् अतिरिक्तः पदार्थो न वा ? कारणत्वं नाम किं ? इत्यादि प्रश्न प्रसङ्गे नातिरिक्तः पदार्थः कारणत्वम्, अपितु 'अन्यथासिद्धत्वे सति नियतपूर्ववृत्तित्वमिति अभिधाय

तत्प्रसङ्गे तिस्र इति नव्यन्यायप्रवर्तकाचार्याः गङ्गेशोपाध्यायाः अभिप्रयन्ति। तद्व्याख्यातृष्वन्यतमः जयराम-न्यायपञ्चाननः, एतदनन्तरकालिकः (एतत्समकालिको वा?) विश्वनाथन्यायपञ्चाननः अन्ये च न्याय-विद्वांसः पञ्च इति स्वीकुर्वन्ति। एवम् अभिप्रायभेदस्य मूलं किं? तत्रापि गङ्गेशमतमतिलङ्घ्य पञ्च इति कथने किं प्रमाणम्? इति निरूपयिष्यते।

किं च जयरामन्यायपञ्चाननेन यः क्रमः आदृतः अन्यथासिद्धिविभजने, तथैव विश्वनाथपञ्चाननेनापि आदृतो वेत्यादिकमपि सप्रमाणं निरूपयिष्यते।

PR(A)—30 VIŚVARŪPA AND SUREŚVARA

PADMA IYER, AHMEDABAD

The question haunts many whether Sureśvaracharya, the disciple of Shri Saṅkarācārya and Maṇḍan Miśra, the author of the Brahmasiddhi are one and the same person or are they two. Many scholars like P. P. Subrahmanya Śāstri expressed their opinion in the affirmative following the tradition whereas other eminent scholars like Prof. Hiriyanna and Prof. S. Kuppuswami Śāstri repudiated the idea. Thus we have a voluminous and enthralling wealth of scholarly discussions. However, the question remains the same.

In the course of the discussion of the Yājñavalkya Smṛti and its commentator, in his "The History of Dharmashastra", Dr. Kane has identified Viśvarūpa, the commentator of Yājñavalkya Smṛti with Sureśvarācārya the disciple of Śri Śaṅkarācārya.

In the course of research work for my Ph.D. I have come across certain revealing points which are in agreement with the findings of Dr. Kane, who was of the opinion that Suresvarācārya and Viśvarūpācāryā were one and the same person. I wish to bring out this in this paper.

PR(A)—31 न्यायमते-इन्द्रिय-स्वरूप-विमर्शः

वौआनन्द झा, दरभंगा

शव्देतरोद्भूतविशेषगुणानाश्रयत्वे सति ज्ञानकारणमनः संयोगाश्रयत्वम् इन्द्रियत्वमितीन्द्रियसामान्य-लक्षणम्। तच्च षड्विधम्, श्रोत्रम्, त्वक्, चक्षुः रसनम्, घ्राणं, मनश्चेति। कर्मेन्द्रियाणां त्वगिन्द्रिय एवान्तर्भावः। एतन्मते केवलं चक्षुरेव वहिः प्रदेशे गच्छति। अन्यानीन्द्रियाणी वहिः प्रदेशे न गच्छन्ति, किन्तु विषया एव तत्तदिन्द्रियप्रदेशे सम्वद्धा भवन्ति। अज प्रबन्धे इन्द्रियस्य प्राप्यकारित्वं भौतिकत्वञ्चेत्यादि पक्ष-प्रतिपक्ष-पुरस्सरं संसाधितमस्ति।

PR(A)—32 ON OCCURRENCE—EXACTING RELATIONS

V. N. JHA, PUNE

The paper aims at discussing at length the nature of occurrence-exacting relations in Navya-nyāya. What are the relations which could be termed as occurrence-exacting ? Is it a fact that once an occurrence-exacting relation, always an occurrence-exacting relation in any situation? Or, is it a fact that some relations are always occurrence-exacting, some are non-occurrence-exacting relations and some are both?

The main stress of this paper is to see whether an identity relation can be occurrence-exacting.

PR(A)—33 BHĀSARVAJÑA'S FRESH APPROACH TO "TAT-PŪRVAKAM" (NS. 1.i.5)

L. V. JOSHI, AHMEDABAD

In deference to the traditional commentators of the Nyāyasūtra, Vātsyāyana and others, the term 'tat-pūrvakam' is completely meant for the definition of inference, whereas Bhāsarvajña endeavours to establish that the term 'tat-pūrvakam' has been inserted by Akṣapāda in the sūtra in order to repudiate the rival views and corroborate hte Naiyāyikas' view regarding inference.

Bhāsarvajña says that in the Sāṅkhya, inference based on perception, is not possible and hence the inference which proves the existence of Prakṛti and Puruṣa can never be established.

Even in the case of the Vedāntins, perception which is held as sublated by the intuition of Brahman cannot provide a sound base for inference (tat-pūrvakam anumānam).

As regards the Buddhist view, Bhāsarvajña says that inference could never arise, since the generality (smokeness etc.) is never cognised by perception which is held by the Buddhist as grasping exclusively the thing-in-itself (sva-lakṣaṇa). And without the perception of liṅga (endowed with its generality) inference can never proceed (ta-pūrvakam anumānam).

The view held by the Cārvākas that there is only one pramāṇa, and that is perception, is refuted by the term 'tat-pūrvakam' which signifies that not only perception, but also inference preceded by that (=perception) has to be necessarily admitted for accomplishing the complex everyday dealings of our life.

The term 'tat-pūrvakam', according to Bhāsarvajña, also refutes the view that our perception (of tree etc.) is nothing but inference. Any inference whatsoever must be preceded by perception.

Thus we see that Bhāsarvajña's approach towards the Nyāya-sūtra (1.i.5) being a fresh one, differs from the traditional interpretations of the same. This is the reason why Bhāsarvajña has been held as a source of one of the two main branches of the Nyāya system; and Uddyotakara of the other.

PR(A)—34 LOKAYATA IN ANCIENT INDIA AND CHINA

RASIK VIHARI JOSHI, DELHI

The paper traces the history of Lokāyata system through Pali and Prakrit sources as well as through Chinese sources. The Sanskrit term Lokāyata is an equivalent term to the Chinese 'Lu-ka-yi-tuo', 'Lu-ge-yi-duo' and 'the term Cārvaka to 'Zhuo-bo-ka'. An outline of the philosophy of Lokāyata has been presented on the basis of Chinese recards. Prof. Giuseppe Tucci's translation of the relevant text as well as the Tibetan translation of Śikṣānanda and Guṇabhadra have been examined. The Bṛhaspati Sūtra, in all forty, scattered in several texts have been collected together. The paper throws fresh light on some hitherto unknown facts about this important materialistic system which was responsible for much scientific development in ancient India.

PR(A)—35 BHIKṢU'S THEORY OF DOUBLE REFLECTION

KANSHI RAM, DELHI

Bhikṣu does not accept the self-luminosity of soul. This is because the self-luminosity of soul, being unknowable, involves the contradiction of subject also being the object. But he says that the soul becomes an object of knowledge and experience in the state of discriminating discernment of Saṃprajñāta Samādhi. How can soul being the subject become its own object? In order to resolve this contradiction he propounds the theory of double reflection.

The knowledge process concerning internal content should not differ from that of the external phenomena. During the process of knowing, the intellect gets modified into the shape of external objects through sense organs. It is immediately followed by an experience of the same modification. Similarly in the state of Saṃprajñāta Samādhi, the mind, being free from any modifications of external phenomena, is modified into the shape of soul. This modified state is in turn reflected in the soul. This reflection in the soul is the experience of the soul itself. He clarifies it by giving an illustration. The Sun is the subject of the process of illuminating but becomes an object of illumination when reflected in water. Similarly the soul, the subject of the knowing process, becomes an object of experience as its own reflection in itself through the modification of the intellect. Extending the argument further he says that the Brahman also becomes an object of experience in a similar manner. Otherwise the Upaniṣadic statement (I am Brahman) could not have been made. This theory also enables Bhikṣu to explain why the all-pervasive soul, having relation with all objects at all times, also experiences the latter intermittently.

PR(A)—36 ŚATAŚLOKĪ AND ṚGVEDA MANTRAS

SULABHA S. KILLEDAR, KHOPOLI

It is generally noticed that the writers on Vedānta have often used the Mantras from the earliest Saṁhitās of the Veda in support of their doctrine. The same is the case of the writer of Śataṣlokī (Śata), one of the minor works ascribed to Śaṅkara.

The author of the Śata has often summarised the contents of some or other of Vedic passages either for explaining or supporting his view on some particular subjects. The author is seen to take the support of Ṛgvedic Mantras in particular.

This paper takes up for discussion three verses from the Ṛgveda, viz. 10.117. 3, 4 and 6 which the commentator of the Śata, viz. Anandagiri (Ā) has observed to serve as basis for Śata 20 and 21. It attempts a comparison of the commentary of A with that of Sāyaṇa, who is also an avowed follower of the Kevalādvaita Vedānta and later seeks to ascertain, if and to what extent and use, the Śata has depended upon the Mantras from the Ṛgveda.

PR(A)—37 VERBAL COMMUNICATION AS A SOURCE OF KNOWLEDGE OF NEGATION : A CRITICAL ESTIMATE OF NYĀYA VIEW

MADHUSUDAN MAITRA, COOCH BEHAR

In this paper I intend to discuss critically the Nyāya view regarding verbal communication as a source of knowledge of negation.

As a source of knowledge verbal communication should be defectless communication. Of the different defects of verbal communication, the defect, viz. of communicating or conveying the opposite of true or correct information is most important. Verbal communication as a source of knowledge must be informative communication. But when is a communication informative? A communication is informative when it has structural isomorphism or similarity with the true or valid cognition which in its turn has structural similarity with the object or artha of which it is the cognition. But this presents a paradox. For two differently structured statements may be identical in meaning. Hence a different interpretation of 'Tatvati Tatprakarakam' is given and the paradox is dissolved.

PR(A)—38 THEORY OF CHANGELESS TRANSFORMATION

H. P. MALLEDEVARU, MYSORE

Philosophers have advocated various theories to account for the evolution of the Universe. Vīraśaiva philosophers have accepted the 'Theory of Changeless Transformation' (Avikṛtapariṇāmavāda). This theory has been explained with the illustration of 'Mayūrāṇḍarasanyāya' and 'Suvarṇakuṇḍalanyāya'. They say that just as ornaments which are fashioned out from gold are not different from gold even though they possess different names and forms and just as waves are not different from the ocean even though they are called for different names in the same manner, the world which emerges from the power of Śiva is not different from Śiva. In involution, the Universe is said to merge in the power of Śiva in a subtle form and hence it continues to exist in a different form. Thus Vīraśaivism accepts the reality of the world.

PR(A)—39 अनुमान में शब्दप्रमाण की अन्तर्भूक्ति

मंजुबाला, पटना

वौद्ध तथा वैशेषिक दर्शनों में केवल प्रत्यक्ष और अनुमान प्रमाण मानने की प्रथा है। अन्य दर्शनों में स्वीकृत शब्द-प्रमाण को ये लोग अनुमान में ही अन्तर्भुक्त करने का प्रयास करते हैं। शब्द-प्रमाण से प्राप्त अर्थ जिस प्रकार अप्रत्यक्ष रहता है, उसी प्रकार अनुमान द्वारा गृहीत अर्थ भी अप्रत्यक्ष ही है। शव्द और अनुमान की प्रवृत्ति समान होती है। पुनः शब्द-प्रमाण में जिस प्रकार शब्दार्थ-संबंघ के ज्ञान के वाद अर्थ का ज्ञान होता है, उसी प्रकार अनुमान में व्याप्ति-सम्बन्ध के ज्ञान के बाद ही अर्थ का अनुमान होता है। इन युक्तियों से शब्द को अनुमान में गतार्थ करने का जो प्रयास पूर्वपक्षियों का है, उसका निराकरण करके शब्द के पृथक प्रामाण्य का विवेचन इस निबन्ध में किया है। गौतम द्वारा प्रतिपादित विभिन्न युक्तियों के समीक्षण के अनन्तर बौद्ध दार्शनिक दिङ्नाग के तर्कों का उत्तर यहाँ दिया गया है।

PR(A)—40 VṚTTI-JÑĀNA AND SVARŪPAJÑĀNA : ADVAITA AND YOGA VIEWS

MAHESH M. MEHTA, WINDSOR (CANADA)

The paper proposes to present the epistemic problem of Advaita Vedānta in relation to the removal of *avidyā* and the revelation of Ātman. This entire process of knowledge is encapsulated in the concept of *vṛttijñāna* and *svarūpajñāna*. Both Advaita and Yoga regard the transcendence of *vṛttijñanā* into *svarūpajñāna* as the ultimate state of Being and Consciousness. The paper attempts to explore the dynamics of how *vṛttijñāna* culminates in *svarūpajñāna* and examines whether there is a double standard or a consistency involved in the advaitic view of the sublation of the final psychosis (*caramavṛtti*). The question whether the process of sublation is gradual or instantaneous, is also discussed. It is finally argued that the transcendent advaitic and yogic experience belongs to the absolutistic mysticism, wherein the subject-object distinction is superceded in the apprehension of the non-dual reality.

PR(A)—41 CARICATURE OF LOKĀYATA DARŚANAM OR MATERIALISM

M. S. MENON, CALICUT

Dr. Radhakhnan, the eminent Indian Philosopher, has observed that philosophy in India is essentially spiritual. In his view Indian mind has been traditionally exercised over the questions of the nature of God-head and the end of life and the relation of the individual to the universal soul. Dr. Radhakrisnnan continues that in India, the interest of philosophy is in the self of man.

This view is one-sided. If we adopt a broader view we can say that, as Maxmüller has pointed out correctly, ancient Indian philosophers were 'bonafide' idealists or materialists, monists or dualists and theists or atheists. Their reverence for truth is stronger than reverence for anything else.

The truth is that materialism, in other words, 'Lokāyatadarśanam', has played a considerable role in Indian thought in its philosophical, scientific and literary aspects.

In the opinion of Pandit Nehru one of our major misfortune is that we have lost so much of the world's ancient literature—in Greece, in India and elsewhere. Among the books that have been lost is the entire literature on materialism which followed the period of early Upanishads. The only references to this, now found, are in criticism of it, and in elaborate attempts to disprove the materialist theories.

The nature of Lokāyata Darśanam is briefly explained in this paper.

PR(A)—42 परमाणुजगत्कारणवाद—एक पर्यालोचन

चञ्चल मिश्रा, दिल्ली

प्रस्तुत पत्र में सृष्टि प्रक्रिया के अन्तर्गत न्यायवैशेषिक अभिमत 'परमाणुकारणवाद' का विवेचन और अद्वैताचार्यों द्वारा उसका खण्डन किया गया है। सर्वप्रथम न्याय-वैशेषिक सम्मत परमाणु का स्वरूप क्या है, परमाणु की सत्ता में प्रमाण, परमाणु ही जगत् का अन्तिम उपादान कारण आदि विषयों का प्रतिपादन किया गया है। आचार्य शंकर ने न्याय-वैशेषिकाभिमत 'परमाणुजगत्कारणवाद' का खण्डन किया है। अद्वैताचार्यों की परम्परा में १६ वीं शती के श्री नृसिंहाश्रम का विशिष्ट स्थान है। उन्होंने अपने ग्रन्थ 'वेदान्ततत्त्वविवेक' में 'परमाणुकारणवाद' का खण्डन किया है। वेदान्ततत्त्वविवेक के अनुसार 'परमाणुकारणवाद' का खण्डन प्रस्तुत करना ही इस पत्र का मुख्य उद्देश्य है।

PR(A)—43 रामनुज दर्शन में ज्ञान का स्वरूप

जयशंकर मिश्र, लखनऊ

भारतीय दर्शन में ज्ञान मीमांसा अत्यन्त महत्त्वपूर्ण विषय रहा है। तत्त्वों का विभाजन करते समय प्रत्येक दार्शनिक सम्प्रदाय अपने मतानुसार ज्ञान शब्द की परिभाषाएं एवं व्याख्याएं करता है। प्रायः सभी सम्प्रदाय ज्ञान से ज्ञाता, ज्ञेय, ज्ञान और ज्ञप्ति आदि शब्दों का प्रयोग करते हैं। व्यवहार में ज्ञान जो जाना जाय (प्रमेय), जिसके द्वारा जाना जाय (प्रमाण), जिस रूप में जाना जाय (प्रमा) और जो जाने (प्रमाता) आदि शब्दों का प्रयोग होता है। रामानुज दर्शन में पदार्थ विभाग जड़ और अजड़ के रूप में किया जाता है। ज्ञान को उक्त सम्प्रदाय अजड़ द्रव्य में अन्तर्मुत करता है। इस प्रकार यह न्यायवैशेषिक की तरह ज्ञान को गुण नहीं मानता अपितु कहीं पर द्रव्य और कहीं पर गुण आवश्यकतानुसार स्वीकार करता है। इनके मत में ज्ञान स्वतः प्रमाण है तथा स्वप्रकाश है और सभी प्रकार के ज्ञान यथार्थ भी माने जाते हैं।

इस प्रकार रामानुज सम्प्रदाय ज्ञान को विभिन्न विरोधी कोटियों से युक्त स्वीकार करता है। वह कहीं पर तो मीमांसानुसारी है तो कहीं न्यायवैशेषिक के अधिक निकट है। रामानुज सम्प्रदाय ज्ञान को अर्थ का प्रकाश करने वाली बुद्धि स्वीकार करता है। अत एव पूर्वोक्त परिप्रेक्ष्य में ज्ञान के विभिन्न आयामों का विवेचन करने का प्रयत्न इस शोधलेख में किया गया है।

PR(A)—44 CONCEPT OF PĀRADA IN RASEŚVARADARŚANA

K. K. MISRA, LUCKNOW

Pārada Tattva or Rasa is the real essence of Raśesvardarśana. Sāyaṇa is his Sarvadarśanasaṅgraha quotes :

'संसारस्य पर परं दत्तेऽसौ पारदः स्मृतिः" इति।

It means that the Pārada rasa of Raseśvara Ācāryas is the most important thing to be attained in their religion. This Pārada rasa belongs to Lord Śiva. In Rasārṇava Tantra Lord Śiva tells Pārvatī that this Tattva is generated through all organs of the Lord — 'ममप्रत्यङ्गसम्भवः'. In Rasahṛdaya it is compared with Abhraka, which is related to Pārvatī:

" अभ्रकस्तव वीजं तु मम वीजं तु पारदः" इति ।

Now it becomes clear that Lord Śiva converts Himself into Pārada. Only for this reason Śāstra explains it as Rasa-rāja:

"एकोऽसौ रसराजः शरीरमजरामरं कुरुते ।" इति

Of course this essence of the Raseśvaradarśana makes man's body free from oldness and immortal. Seeing all of the effectiveness of Pārada Sāyaṇa concludes his thought by this quotation:

"यो ब्रह्मैव स दैन्यसंसृतिभयात्पायादसौ पारदः ।" इति

This Pārada is actual Brahman which is competent to save te man from दैन्य and संस्कृति.

At the end we can say that the concept of Pārada in Raseśvaradarśana is very interesting as it is said to be actual power of mankind. It is in the shape of Lord Śiva which finally makes man perfect and competent to go through this world of sorrows.

PR(A)—45 CONCEPTION OF BHEDA (DIFFERENCE) IN VAIŚEṢIKA PHILOSOPHY

S. N. MISHRA, LUCKNOW

In this paper an attempt has been made to discuss the conception of difference (bheda) according to Vaiśeṣika philosophy. In the history of realistic thoughts in India, Vaiśeṣika deserves credit for its categorising the universe objectively and systematically. Firstly, it accepts two types of categories—being and non-being. Being category has its six kinds, viz. Substance (Dravya), Quality (Guṇa), Action or Motion (Karma), Generality or Universality (Sāmānya), Particularity or Peculiarity (Viśeṣa), Inherence (Samavāya); and non-being has four kinds, viz. Antecedent non-existence (Prāgabhāva), Non-existence after destruction (Dhvaṁsābhāva), Absolute non-existence (Atyantābhāva) and Absence of mutual identity. The difference either should be included in the aforesaid categories or should be explained as a separate category. The concept of difference has not been explained by the Vaiśeṣikas in any particular place or occasion, yet discussion has been made at different places. Many scholars are of the opinion that (bheda) difference is nothing but distinctness (Pṛthaktva) and Pṛthaktva is nothing but absence of mutual identity. Some others accept that difference is an extra-ordinary property or individual nature of an object. A few include it in the category of Generality and Peculiarity.

According to definition of Lakṣaṇaṇ, Lakṣaṇamtu-asādhāraṇa-dharma-vachanam, 'Lakṣaṇa' is also a type of difference which makes distinction between two things. So, in the light of Vaiśeṣika texts and modern writings the author has tried to present the views of scholars who have gone through the discussion on the proposed subject.

Now, the author is of opinion that difference is an individual nature (Svarūpa) of a thing which can be realised by the sense organs in the form of negation without comprative knowledge of other things.

PR(A)—46 ग्रीकदर्शने विज्ञानवाद:

नीलकण्ठ पति, पुरी

विज्ञानवाद: प्रथमतया प्राच्यजगति आविर्बभूव। भगवान् बुद्ध एवास्य विज्ञानवादस्याविष्कारकरूपेण सर्वत्र सुविदित:। जगत: क्षणिकविवर्तनत्वमुपलभ्य तेन जागतिकानां वस्तूनामपि क्षणिकत्वं प्रत्यपादि। एतादृशी चिन्ताधारा पाश्चात्यजगत्यपि समजनि। ग्रीकदार्शनिक: हेरेक्लीटस् बौद्धमतमिवाग्निशिखां जलप्रवाहञ्चोदाहृत्य सततपरिवर्तनशीलस्यापि जगत: स्थिति: कथमस्माभि: स्थिरत्वदृष्टया अवबोध्यते तत्स्पष्टरूपेण प्राचीकटत्। इदानीमेवानुभूतमपि वस्तु तत्परस्मिन् क्षणे तथैव नास्ति यथा पूर्वविज्ञानमासीत्। अवश्यं तत्र किमपि परिवर्तनं जातम्। परन्तु तदतिसूक्ष्मत्वादस्मादृशां जनानां नायाति दृग्गोचरताम्। बहुकालानन्तरं तु प्रत्येकं वस्तुन: परिवर्तनमस्माभिरनुभूयते। तदेवमसकृद्युक्त्या ग्रीक्दार्शनिका: हेरेक्लीटस्महोयादय: जगत् क्षणिकविज्ञाने पर्यवसितमिति प्रादर्शयन्।

PR(A)—47 अद्वैत-वेदा-तन्सम्प्रदाय में तत्त्वमसि-वाक्यार्थ-विवेचन

गया राम पाण्डेय, वाराणसी

अद्वैत वेदान्त की परम्परा में कतिपय उपनिषद्वाक्यों को महावाक्य की संज्ञा प्राप्त हुई है। इन महावाक्यों में छान्दोग्य उपनिषद् के षष्ठ अध्याय में अनेकश: उदाहृत 'तत्त्वमसि' वाक्य को विशेष गौरव प्राप्त हुआ है। अद्वैतवादियों के अनुसार इस वाक्य के द्वारा जीव और ब्रह्म की एकता का प्रतिपादन हुआ है। इसलिए वे इसे उपदेश वाक्य भी कहते हैं। वेदान्त के अन्य सम्प्रदायों ने 'तत्त्वमसि' वाक्य की अद्वैतवादी व्याख्या का खण्डन किया है और अद्वैतवादियों ने उनके आक्षेपों का परिहार करते हुए स्वपक्ष का युक्तिपूर्वक समर्थन। खण्डन-मण्डन की प्रक्रिया में इस वाक्य के प्रतिपाद्य अर्थ की गंभीर

विवेचना हुई है। प्रस्तुत शोधनिवन्ध में 'तत्त्वमसि' वाक्य की अद्वैतवादी व्याख्या का ऐतिहासिक परिप्रेक्ष्य में अनुशीलन किया गया है तथा छान्दोग्योपनिषद् और ब्रह्मसूत्र पर शङ्कराचार्य के भाष्य, उपदेशसाहसी, विवेकचूडामणि, नैष्कर्म्यसिद्धि, पञ्चदशी और वेदान्तसार प्रभृति ग्रन्थों के तुलनात्मक विमर्श द्वारा इस वाक्य के अर्थबोध की प्रक्रिया के सम्बन्ध में भाष्यकार शङ्कराचार्य और उनके अनुगामियों के दृष्टिकोण के अन्तर को उद्घाटित किया गया है।

PR(A)—48. THE PROBLEM OF EVOLUTION AND INVOLUTION IN KASHMIRA ŚAIVISM

UMA PANDEY, JAMMU

Kashmira Śaivism is an Advaita system of thought like that of Śaṅkara and Sri Aurobindo. The main problems faced by these monistic systems are to explain the world reality which is of the nature of 'manyness', and to throw light on the identity of Individual self, which appears so different from the Universal self. To solve this knotty problem all the three systems of thought have taken resort to the concept of Māyā or the process of Evolution and Involution of the Universal self.

The present paper is an humble attempt to present the said problem in a Philosophic way.

PR(A)—49 PHILOSOPHICAL AND ETHICAL IMPLICATIONS OF THE STATEMENT 'ATMANASTU KAMAYA SARVAṂ PRIYAṂ BHAVATI'

VIJAY PANDYA, AHMEDABAD

This is one of those utterances from the Upaniṣads which embody the most profound truth about human life. What exactly are the implications philosophical and ethical as well of this statement? This paper is an attempt to unfold the implications of this statement.

PR(A)—50 MURĀRI ON SENTENCE-UNITY

UJJWALA PANSE, PUNE

An attempt is made here to examine and analyse the *Mīmāṁsā* concept of *ekavākyatā* (Sentence-Unity). After scrutinizing the Bhāṭṭa and Prābhākara views on this issue, they have been compared and contrasted with the views of Murāri, the founder of the third school of Pūrvamīmāṁsā.

This study is based mainly on the *Tripādīnītinayanam* of Murāri, a fragment of his work published in the Journal of Qriental Resecrch, Madras, 1928.

PR(A)—51 आस्तिक दर्शनों की एकवाक्यता

स्वामी आत्मानन्द परमहंस, इलाहाबाद

प्रायः सभी आस्तिकदर्शनों के अनुसार आत्मविषयक मिथ्याज्ञान दुःख का कारण है। यह मिथ्याज्ञान आत्मविषयक तत्त्वज्ञान से निवर्त्तनीय है। आत्मा के अस्तित्व और स्वरूप के विषय में मतैक्य न होना ही प्रतीयमान दर्शनवैविध्य का हेतु है। इस मतवैविध्य के कारण उपर्युक्त आत्मविषयक मिथ्याज्ञान, जो कि दुःख का कारण है, तत्तद्दर्शनों में भिन्न प्रकार का है एवं उस मिथ्याज्ञान को दूर करने के लिए दिया जाने वाला तत्त्वज्ञानोपदेश भी विविध प्रकार का हो गया। अतः दर्शनों में विभिन्नता अधिकारिभेद तथा दृष्टिभेद के कारण हुई। अत एव किसी मिथ्याज्ञानविशेष के निराकरण के लिए जिस प्रकार के तत्त्वज्ञान की आवश्यकता पड़ी उसे महर्षियों ने दिया। परिणामतः जिस विषयविशेष के निरूपण में किसी शास्त्रविशेष का प्रयोजन था उसमें उस शास्त्र का प्रामाण्य असन्दिग्ध है। सभी आस्तिक दर्शन एक दूसरे के पूरक हैं। कर्मों के स्वरूपविवेचन में मीमांसाशास्त्र की एवं प्रमाणादि के विवेचन में तथा दुःख-जन्म प्रवृत्तिदोषमिथ्याज्ञान की निवृत्ति के कार्यकारणभाव के स्थापन में सभी न्यायशास्त्र की अपेक्षा करते हैं। पदार्थविवेचन में वैशेषिक, यमनियमादि से लेकर विभूति एवं समाधिपर्यन्त तथ्यों का उद्घाटन करने में योग, प्रकृतिपुरुषविवेचन में सांख्य, तथा आत्मविवेचन में सभी वेदान्त पर निर्भर करते हैं। न्यायशेषिक सांख्ययोग ये तर्कप्रधान और मीमांसा तथा वेदान्त श्रौत दर्शन हैं।

PR(A) 52 CONCEPT OF DESTINY IN INDIAN PHILOSOPHY

VASANT PARIKH, AMRELI

Concept of destiny has passed through many shades of interpretation. In this article some such interpretations are examined and an attempt has been made to show the gradual evolution underlying these interpretations. Cheerful Aryas of Vedic Age, failing to understand some natural phenomena, ascribed their cause to gods. But they made friendship with gods and so destiny for them was not a substitute for inaction. However at the time of Brāhmaṇas, sacrifices predominated and gods became the masters. This finally culminated in the acceptance of an almighty God. Destiny was his will. Upanisadas warned against this blind faith in providence, and ordained to work with detachment.

However with the expansion of population, the needs and aspirations of man also soared and his inability cope with all his expectations brought frustration, envy, hatred and wars. And Destiny with vehement force appeared once again in the human mind. But the idea of Divine will of God handling the affairs of world arbitrarily could not satisfy the rationality of man. So the law of Karma, replaced the blind destiny. As you sow so you reap—was the accepted dictum. Providence is nothing but the functioning of the accumulated Karmas of previous life. But again this theory of Karma gave chance to shrewd politicians, religious heads and the rich to exploit the poor and ignorant mass. Hence started the class-war as advocated by Karl Marx.

With the advance of science, technology and philosophy, belief in destiny was shifted to a subordinate place. But again the stress and grave problems lead men to nourish the faith in destiny even in modern times. Astrology is wooed even by scientists and highly educated persons.

So the time has come to find out the root of man's belief in destiny. Something is wrong with our definition of happiness. It should be more subtle and permanent. Like Dhṛtaraṣṭra of Mbh., destiny can be an excuse to defend one's idleness and crookedness, or like Pandavas it can be a consolation in distress, inspiring to fight once more.

PR(A)—52(A) सर्वार्थसिद्धि के पुद्‌गल-बंध के नियम तत्त्वार्थसूत्र तथा षट्‌खण्डागम के प्रतिकूल

कुसुम पटोरिया, नागपुर

पूज्यपाद विरचित सर्वार्थसिद्धि तत्त्वार्थसूत्र पर दिग सम्प्रदाय की प्रथम उपलब्ध टीका है। इसमें तत्त्वार्थसूत्र की व्याख्या करते हुए तत्त्वार्थसूत्रकार के प्रतिकूल कथन किये गये हैं, जिसका एक उदाहरण पुद्‌गल-बन्ध के नियम है।

तत्त्वार्थसूत्रकार ने 'गुणसाम्ये सदृशानाम्' सूत्र देकर गुणांशों की समानता होने पर सजातीय परमाणुओं के बन्ध का निषेध किया है। इससे स्पष्ट है कि विजातीय परमाणुओं का गुणांशों की समानता होने पर भी बन्ध हो सकता है। पर सर्वार्थसिद्धिकार सजातीय अथवा विजातीय दोनों प्रकार के परमाणुओं के बन्ध के लिये द्वयधिकगुणता अनिवार्य मानते हैं। यदि सूत्रकार को भी यही अर्थ अभिप्रेत होता तो 'गुणसाम्ये सदृशानाम्' सूत्र रखना व्यर्थ है क्योंकि द्वयधिक गुण का विधान 'द्वयधिकादिगुणानां तु' से हो रहा है। इस स्थिति में 'गुणसाम्ये सदृशानाम्' पूरा सूत्र व्यर्थ और अधिक हो जाता है।

षट्‌खण्डागम में भी स्पष्ट कहा गया है कि सजातीय परमाणुओं के बन्ध के लिये द्वयधिकगुणता आवश्यक है अर्थात् स्निग्ध का स्निग्ध के साथ, रूक्ष का रूक्ष के साथ दो गुणांश अधिक होने पर ही बंध हो सकेगा। स्निग्ध और रूक्ष के बंध के लिये द्वयधिकगुणता अनिवार्य नहीं, वह गुणांशों की समसंख्या तथा विषम संख्या दोनों ही स्थितियों में संभव है।

इस प्रकार स्पष्ट है कि सर्वार्थसिद्धिकार की व्याख्या षट्‌खण्डागम तथा तत्त्वार्थसूत्र दोनों से विरुद्ध है।

PR(A)—53 JĪVANMUKTA IN THE YOGA-VĀSIṢṬHA

MANDA S. PISOLKAR, PUNE

The present paper proposes to study the Jīvanmukta in the Yoga-Vāsiṣṭha. The Jīvanmukta's figure is one of the most important concepts in the Yoga-

Vāśiṣṭha. The comparison of the Jīvanmukta in the Yoga-Vāśiṣṭha with the Sthita-Prajña of B. Gītā will certainly yield instructive results. At the same time the special features and characteristics of the Jīvanmukta are studied here and it is explained, 'why the sthita-prajña of B. Gītā is more popular than Jīvanmukta of the Yoga-Vāśiṣṭha.

PR(A)—54 AN INTRODUCTION TO 'TARKASAṄGRAHAKAUTUKA (A COMMENTARY BY RATNEŚVAR SHUKLA)

ANANTARAY J. RAVAL, BARODA

There are various commentaries on the Tarkasaṅgraha of Annaṁbhaṭṭa. It shows the importance of the Text in Nyāya philosophy. Ratnesvar Shukla is the author of the said commentary which is written and copied in Gujarat. New catalogus catalogorum mentions that only one manuscript of this commentary is available in Oriental Institute, Baroda and its accession No. is 11990. Here is the effort to introduce the said commentary.

PR(A)—55 न्यायशास्त्रे पदार्थानां संख्या विचारः

चा. रमादेवी, कोव्वूर

गौतममुनि-प्रणीत-न्यायदर्शने "प्रमाण प्रमेय संशय प्रयोजन दृष्टान्त सिद्धान्तावयव तर्कनिर्णय वाद जल्प वितण्डाहेत्वाभास छल जाति निग्रहस्थानानि" इति सूत्रेण षोडश पदार्थाः निरूपिताः। कणाद विरचित वैशेषिक दर्शने द्रव्य गुणकर्म सामान्य विशेष समवायाभावाः इति सप्त पदार्थाः निरूपिता। एवं तर्कसङ्ग्रहे, अन्नंभट्टेन, मुक्तावलीकारेण विश्वनाथेनापि पदार्थसप्तकं निरूपितम्। पदार्थानां संख्याविचारे वह्वव्य विप्रतिपत्तयः पूर्वपक्षिभिः कृताः। तत्र शक्तेः अतिरिक्तपदार्थत्वं, सादृश्यस्य अतिरिक्त पदार्थत्वञ्च खण्डितम्। सप्तपदार्थेष्वेव तयोः अन्तर्भावः कृतः। षोडश पदार्थानामपि यथाकयञ्चित् सप्तसु एव पदार्थेषु अन्तर्भावः। किन्तु, ज्ञेयत्व, वाच्यत्व, विषयत्व धर्मादीनां पदार्यत्वं अस्ति वा न वा इति विषये न कोऽपि पूर्वपक्षः न वा तत्सिद्धान्तश्य विद्यते भाष्ये। अतः तेषां पदार्थत्वं विवादास्पदं जातम्। एवं सति पदार्थानां संख्याविषये पुनः परिशीलनं कर्तव्यम् इत्यस्मिन् निवन्धे समुपपादितम्।

PR(A)—56 PRAJÑĀ AND PRATIBHĀ

T. S. RUKMANI, DELHI

A study of 'prajñā' from the yogic angle and 'pratibhā' from the grammatical tradition is attempted in this paper. The sources used are the Yogasūtras of Patañjāli with the commentaries of Vyāsa, Vācaspati Mira and Vijñānabhikṣu

and the Vākyapadīya of Bhartṛhari with some of the studies on Bhatṛhari mainly that of Shri Subramania Iyer. The conclusion drawn is that the yogic 'prajñā' is higher conceptually and is reached after the stage of 'pratibhā'.

PR(A(—57 जिज्ञासाधिकरणे लक्षणायाः वाक्यभेदस्य च प्रयोजनाभावः

श्रीराम शर्मा, राजहमन्द्री

अथातो धर्मजिज्ञासा इति जैमिनिनये आदिमं सूत्रम्। तस्य च वेदाध्ययनानन्तरं वेदस्य अर्थज्ञानरूप-दृष्टप्रयोजनवत्त्वात् अनुष्ठानोपयोगिनिर्णयाय धर्मजिज्ञासा कर्तव्या, इति अर्थो वर्णितः। स्वीकृतश्च सर्वैः। सत्येवं आचरणोपयोगित्वे न धर्मविचारः कर्त्तव्य इति चेत् परित्यागाय अधर्मविचारोऽपि आवश्यक एवेति धिया धर्माधर्मविचारः सूत्रे प्रतिज्ञाविषयत्वेन स्वीकर्तव्य इति तदर्थलाभाय सूत्रस्य धर्मपदे अधर्मस्यापि लक्षणा अथवा अधर्मजिज्ञासेति पदच्छेदाय वाक्यभेदो वा। स्वीकर्तव्य इति पक्षद्वयं प्राचीनैः स्वीकृतं दृश्यते।

विधि-निषेधस्थलयोः कर्मस्यैव प्रमेयत्वात् लक्षणा वाक्यभेदयोः साधित। अधर्मजिज्ञासा प्रयोजनरहितेति लक्षणा-वाक्यभेदस्वीकरणं मास्तु इति निर्धारणाय कृतः श्रमः अस्मिन् पत्रे दृश्यते।

PR(A)—58 पक्षता-विमर्शः

श्रीकृष्ण शर्मा, जयपुर

'व्याप्यस्य पक्षवृत्तित्वधीः परामर्श उच्चते' इति यदुक्तं कारिकावल्याम्, तत्र 'पक्षवृत्तित्वाम्इ'-त्यत्र पक्षत्वं किमित्यस्मिन्निबन्धे विचार्य्यते। साध्यसन्देहो न पक्षता, विनापि साध्यसन्देहं मेघगर्जनेन मेघानुमानात्। एवम् सिद्ध्यभावोऽपि न पक्षता, सिद्धिसत्त्वेऽपि अनुमित्सासत्त्वेऽनुमित्यङ्गीकारात्। तस्मात् सिषाधयिषा-विरहविशिष्टा या सिद्धिः तस्या अभावः पक्षता। अनुमितौ सिद्धिः प्रतिबन्धिका, सिषाधयिषा च उत्तेजिका, यतो हि सिषाधयिषा सत्त्वे सिद्धौ सत्यामसत्यामपि अनुमितिर्भवति। सिषाधयिषाया अभावे यदा सिद्ध्यभावः तदा पक्षता। सिषाधयिषाया अभावे सिद्धौ सत्यां तु न पक्षता, तदा तत्रानुमितेरभानात्। सिषाधयिषा च तत्तल्लिङ्गकानुमिति हेतु पक्षता लक्षणे विशिष्यैव निवेशनीया। यतो न हि सर्वविधा सिषाधयिषा सिद्धि-सत्त्वे सर्वत्र उत्तेजिका। यथा-वह्निव्याप्यधूमवान् पर्वतो वह्निमान् इत्याकारक-सिद्ध्यात्मक-परामर्श-सत्त्वे 'यत् किंचित् ज्ञानं मे जायताम्।' इत्याकारिकेच्छा नोत्तेजिका भवति। तत्रैव च 'प्रत्यक्षातिरिक्तं वह्निज्ञानं मे जायताम्' इत्याकारिकेच्छा तूत्तेजिका भवत्येव। एवं सिद्धिरपि तत्तल्लिङ्गक तत्तद्विधेयकानुमितौ विशिष्यैव प्रतिबन्धिका भवति। न तु सर्वापि यथा धूमत्वेन धूमलिङ्गक-वह्नित्वेन वह्निविधेयक-पर्वतत्वेन पर्वत-पक्षकानुमितौ 'पाषाणमयो वह्निमान्' इत्याकारिका 'पर्वतस्तेजस्वी' इत्याकारिका वा सिद्धिर्नैव प्रतिबन्धिका भवति। पक्षतावच्छेदकावच्छेदेन अनुमितौ पक्षतावच्छेदेनैव साध्यसिद्धिः प्रतिबन्धिका। पक्षतावच्छेदक-सामानाधिकरण्येन अनुमितौ तु पक्षतावच्छेदकावच्छेदेन तत् सामानाधिकरण्येन च उभयविधाऽपि सिद्धिः प्रतिबन्धिका। अनुमित्सा-विरहस्थले समान विषयक प्रत्यक्षसामग्र्यनुमितिसामग्रयोः सत्त्वे प्रत्यक्षमेव जायते नानुमितिः, प्रत्यक्ष सामग्रयाः बलवत्त्वात्। अतश्च अनुमित्साविरहविशिष्टसमानविषयक-प्रत्यक्षसामग्री अनुमितौ प्रतिबन्धिका भवति। किन्तु परामर्शानन्तरं प्रत्यक्षेच्छां विना पक्षादेः प्रत्यक्षो नैव जायते। अतः प्रत्यक्षेच्छाविरहविशिष्टानुमितिसामग्री भिन्नविषयकप्रत्यक्षे प्रतिबन्धिका भवतीति संक्षेपः।

PR(A)—59 THEORY OF ILLUSION OF THE PRĀBHĀKARA MĪMĀṀSĀ

RAJENDRA NATH SARMA, GAUHATI

Illusion, in Indian philosophy, is a major topic of discussion. Different schools of Indian philosophical thought explain illusion or error in differently in their own way. Illusion represents an object in a form which does not belong to it. It reveals an object differently from what it really is. The theories of illusion presented by different systems of Indian thought are five in number. These are the viparītakhyāti or Anyathākhyāti of Kumārila and his followers, Asatkhyāti of the Mādhyamika Bauddhas, Ātmakhyāti of the Yogācāra Bauddhas, Anirvacanīyakhyāti of the Vedāntins and Akhyāti or Vivekākhyāti of the Prābhākaras. There is a popular verse which states these five theories—

ātmakhyātirasatkhyātirakhyātirkhyātiranyathā/
tathānīrvacanīyakhyātir ityetat khyātipañcakam/ /

Of these five theories of illusion, the theory of Akhyāti presented by Prabhākara and his followers is very peculiar. It is called Akhyāti, because it interprets illusion as the absence of khyāti or knowledge. Śālikanātha Miśra, a staunch follower of the Prābhākara school of Pūrva-Mīmāṁsā, has, in the Nayavīthīprakaraṇa of his *Prakaraṇa Pañcikā* discussed the theory of Akhyāti very clearly at length. An attempt is made in the present paper to give an idea of the theory of Akhyāti after Śālikanātha Miśra.

PR(A)—60 PRATIKARMAVYAVASTHĀ

V. A. SARMA, TIRUPATI

Pratikarma-vyavashā (PV) is a major theme ni philosophy in general. It is a method by which is explained the epistemological scheme (jñāna-jñeya-jñātṛ-sambandha) of a particular Darśana, i.e. 'the casual and selective nature of perception'. The respective conception of effectuation involved in our activity (karmakāraka-phalasambandha) could also be brought into its fold. It may not be very difficult to explain PV in any pluralistic system because the plurality of concepts accepted in it are pressed into service. It looks rather impossible in the absolutist or monist Darśanas, for concepts therein are very meagre. For example, in Advaita, Brahman being nirguṇa and niṣkriya, one has to take refuge in Avidyā (i.e. Māyā) alone for every detail in the process of the exposition of PV (for generation as well as knowledge of objects) which is really monotonous. But it is a matter of surprise and relief to find that according to Prakāśātman's *Vivaraṇa* (Calcutta Sanskrit Series, I pt. i, p. 358), it is possible only in Advaita somehow, and difficult to maintain in other systems.

The paper contains a development of the subject as found in the important works like the Upaniṣads, Śaṅkara's works, those of the Vivaraṇa and Bhāmatī schools etc.

PR(A)—61 "तम" का द्रव्यत्व-विश्लेषण

शशिप्रभा 'कुमार', नई दिल्ली

भारतीय दर्शन के विभिन्न सम्प्रदायों में 'तम' के द्रव्यत्व के विषय में भिन्न-भिन्न मान्यतायें प्रचलित हैं। सर्वदर्शनसंग्रहकार माधवाचार्य ने इस सम्बन्ध में प्राप्त होने वाली चार विप्रतिपत्तियों का निर्देश किया है, जिनका विश्लेषण करना ही प्रस्तुत प्रपत्र का अभीष्ट है। वे चारों विचारधारायें निम्नलिखित हैं—

(अ) भाट्ट मीमांसकों एवं वेदान्तियों का मत–'तम' एक द्रव्य है।

(ब) नैयायिकों का मत–'तम' तेज का अभाव मात्र है।

(इ) श्रीधराचार्य का मत–आरोपित नीलरूप ही 'तम' है।

(ई) प्राभाकर मीमांसक मत–तेज के ज्ञान का अभाव 'तम' है।

(उ) अन्य शंका–'तम' का अभाव ही तेज है?

उक्त चार विप्रतिपत्तियों के अतिरिक्त 'तम' के विषय में एक अन्य शंका भी न्याय-वैशेषिक के ही दो ग्रन्थों में पाई जाती है कि 'तम को तेज का अभाव मानने की अपेक्षा तेज को ही तम का अभाव क्यों न मान लिया जाय? इस रीति से विचार करने पर तम द्रव्य सिद्ध होता है। जैसा कि स्पष्ट ही है, यह मत सर्वथा अनुभवविरुद्ध होने से असंगत एवं अमान्य ही है, क्योंकि उष्णस्पर्श के आश्रय-रूप में तेज का द्रव्यत्व तो अबाधित ही है।

निष्कर्ष—इस प्रकार तम के द्रव्यत्व-विषय में प्राप्त होने वाली उक्त पाँचों विप्रतिपत्तियों का विश्लेषण करने के अनन्तर सारांशतः यही कहा जा सकता है कि इनमें से दूसरी, अर्थात् न्याय-वैशेषिक की यह मान्यता ही हमारे अनुभव के अनुकूल एवं ग्राह्य प्रतीत होती है कि तम कोई नया द्रव्य नहीं, केवल तेज-द्रव्य का अभाव मात्र है। अतः यही सिद्ध होता है कि द्रव्य नौ ही हैं, तम उनसे पृथक् कोई नया द्रव्य नहीं है।

PR(A)—62 THE ROLE OF JÑEYĀVARAṆA IN THE CONCEPT OF NIRVĀṆA OF YOGĀCĀRA

BISWANARAYAN SHASTRI, GAUHATI

In the Yogācāra or the Vijñānavāda school of the Buddhist philosophy two *āvaraṇas* or veils have been conceived. These two are the *kleśāvaraṇa* or the

veil of suffering, and *jñeyāvaraṇa* or the veil of ignorance, which obstruct the attainment of *nirvāṇa* and the Buddhahood respectively.

The original concept of *nirvaṇa* as gathered from the Pāli canons had undergone a sea-change with the advent of the Mahāyāna school; and the attainment of Buddhahood was set as the goal over *nirvāṇā*. The veil of suffering (*kleśāvaraṇa*) implies retribution. To follow the eight-fold path (*aṣṭāṅga mārga*) is the means of its removal, which leads to the realisation of the absence of individuality (*pudgala-nairātmya*) and the result is *nirvāṇa*. The veil of ignorance (*jñeyāvaraṇa*) could be removed by the constant practice of *mahākaruṇā* (unbounded compassion to all the living beings, which leads to the realisation of universal void (*dharma-nairātmya*); the result is Buddhahood.

The apparent identity of the concept of the veil of ignorance with that of *māyā* of the *Advaita-vedānta* provoked Bhāskara to comment on *māyāvāda* as "*mahāyāna-bauddha-ghātitam*" in his *Bhāṣya* on the *Vedānta sūtra*, which was echoed as "*māyāvādam asaccāstram*" in the *Padmapurāṇa*.

It does not escape the notice of the students of Indian philosophy that the concept of *āṇavamala* in the *Advaita-śaivāgama* runs parallel to that of Yogācāra; while *āṇavamala* is removed by the divine grace on the devotees, the *jñeyāvaraṇa* could be removed only by the constant practice of *mahākaruṇā* till the end of the world.

PR(A)—63 कश्मीरस्य शैवागमः

गङ्गादत्त शास्त्री 'विनोद', शिमला

अस्य शास्त्रस्य मूलभूतानि शतोत्तरनवतिसूत्राण्येव केवलमाधारत्वेन दृश्यन्ते। किन्त्वेषामेवोपरि विपुलटीकासाहित्यमेव स्वस्मिन् शास्त्रस्वरूपं परिवहति।

श्रूयते यत् गतेऽतिप्राचीनकालेऽस्य साहित्यस्य ह्रासमवलोक्य भगवता शिवेन कैलासपर्वते समुपविश्य तत्त्वज्ञानमिदं पुनः स्वशिष्येभ्यो प्रादायि।

भेदाः—प्राधान्येन शैवशास्त्रस्य भागत्रयं वर्तते तद्यथा—आगमशास्त्रम्, प्रत्याभिज्ञाशास्त्रं, स्पन्दशास्त्रञ्च। आगमशास्त्रेज्ञान क्रिययोः साकल्येन विवेचनमुपनिबद्धमस्ति। क्रियाशब्देनात्र तन्त्रशास्त्रस्य ग्रहणमस्ति। अस्य शास्त्रस्य तन्त्रसाहित्यं परमरहस्यपरिपूर्णं वर्तते किन्तु तस्य गुह्यग्रन्थीनामुपोद्वलनेऽद्य नास्ति कोऽपि तादृशः सम्प्रदायदीक्षितः आचार्यः।

प्रत्यभिज्ञा शास्त्रम्—अस्मित् शास्त्रे शिवभट्टारकस्य स्वरूपंमाध्यात्मिक ज्ञानाश्रयत्वेन प्रतिपादितं वर्तते। शैवागमस्य मुख्योद्देशः षट्त्रिंशत्तत्त्वानां परिज्ञानमिति प्रत्यभिज्ञायां प्रदर्शितम्। तत्त्वावबोधानन्तरं परमशिवस्याभिज्ञानं मुक्तेर्निदानम्।

सृष्टि :—शैवानां मते भोक्ता देही। मलत्रयान्वितो देहो भोगायतनं वर्तते। येनाय देही सुखदुःखादि-स्वभावो भोगादिकंभुञ्जानः पशुवद्भवति स एव प्रमाता। स्व शक्तियुक्तो महाप्रकाशवपुः परमेश्वरः सर्वतोऽभिन्नएवावभासते। वस्तुतस्तु शैवानां शिवः गृहीतपशुभावः जगच्चित्रं रचयति तस्मिन्नेव च रमते। पशुत्वाभावे च शुद्धशिवरूपतामायाति। एष एव शिवोऽन्तर्वहिश्च प्रकाशते प्रकाशविमर्शाभ्यामिति शैवानां सिद्धान्तः।

स्पन्दशास्त्रम्—अस्मिन् स्पन्दसूत्रानां माध्यमेन परमभट्टारकशिवस्य सर्वशक्तिमत्त्वं संसाधितम्। सर्वाणि सूत्राणि स्पन्दकारिका-पुस्तकरूपेणोपलभ्यन्ते तानि संख्यायां द्विचत्वारिंशत् सन्ति। अस्य ग्रन्थस्योपरि-वह्व्यष्टीकाः सन्ति तद्यथा प्रदीपिका, स्पन्दसन्दोहः स्पन्दनिर्णय इत्यादयः। अस्यागमस्य सिद्धान्तोऽपि प्रत्यभिज्ञासिद्धान्तमनुकरोति।

PR(A)—64 ŚĀNTARAKṢITA'S CRITIQUE OF SAṀKHYA CONCEPT OF PURUṢA

SHIV KUMAR, PUNE

The Sāṁkhya is esteemed as the oldest important system for its realistic approach to and the explanation of the problem of Reality. The explanation of the nature of soul and its relation to the empirical world proposed by the Sāṁkhya has provoked an intellectual warfare. The Sāṁkhyas consider the soul to be an enjoyer but not an agent. They further consider the soul as pure consciousness devoid of all activities. Śāntarakṣita, like other systematists, has pointed out many incongruities in this theory of Sāṁkhya. The present paper is an attempt to alleviate the objections by offering an explanation from Sāṁkhya point of view.

PR(A)—65 न्यायवैशेषिकदर्शने ुतसिद्धयुतसिद्धिविवेकः

गणेशीलाल सुथार, जोधपुर

धर्मधर्मिभेदवादिनः प्रागुत्पत्तेरसत्कार्यमित्यास्थितवन्तो नैयायिका वैशेषिकाश्च धर्मिणो धर्मान् सम्बन्धांश्च पृथक् परिकल्पयामासुः। अवयावयविनोर्गुणगुणिनोः क्रियाक्रियावतोर्जातिव्यक्त्योश्च देशभेदाभावेऽपि "संविदेव हि भगवती वस्तूपगमे नः शरणम्" इति मन्वानानां नैयायिकवैशेषिकाणां मते प्रतीतिभेदाद् भेदोऽस्ति। तथा च जयन्तभट्टो जगाद—

"प्रतीतिभेदाद् भेदोऽस्ति देशभेदस्तु नेष्यते।
तेनात्र कल्प्यते वृत्तिः समवायः स उच्यते॥"

जयन्तभट्टस्य मतमेतत् समीक्षमाणा नैयायिकप्रवराः डा. धर्मेन्द्रनाथशास्त्रिमहोदयाः सम्यगभाषन्त—"Obviously, Jayanta has struck here a basic point of the Nyāya-Vaisesika

position." संयोग-समवायसंज्ञकं हि नैयायिकवैशेषिकाणां प्रातिस्विकं सम्बन्धद्वयम् । संयोगसमवाययोः स्वरूपभेदं साधयितुं संयोगसम्वन्धव्यापिका युतसिद्धिः समवायसम्बन्धप्रयोजिका चायुतसिद्धिरपि न्यायवैशेषिकग्रन्थेषु प्रपञ्चिते। कार्यकारणानन्यत्ववादिनोऽद्वैतवेदान्तिनोऽन्ये च दार्शनिकाः संयोगसमवायनिराकरणप्रयोजनेन तत्प्रयोजक-युतसिद्धयुतसिद्धी महता प्रपञ्चेन निराचक्रुः। युतसिद्धयुतसिद्धिस्वरूपतद्युक्तत्वायुक्तत्वविवेचन-मत्यन्तमपेक्षितमस्तीति कृत्वा शोधनिबन्धेऽस्मिन् मूलग्रन्थान् व्यपाश्रित्य तद्विषया तर्कोपकरणा विचारणा तर्करसिकानां मुदे प्रस्तूयते।

PR(A)—66 INDIAN ABSOLUTIST TRADITION AND THE PROBLEM OF RELEASE

KARUNESH SHUKLA, GORAKHPUR

Spirituality is the core of Indian tradition which presupposes revelation of truth transmitted at various levels. This tradition accepted as *Philosophia perrenis* or spiritual inheritance par excellence, represents a blending of religious auto-experience (ātma-sādhanā), the awakening of Universal Psyche in one's own conditioned and delimited self and philosophical quest of high order.

The problem of release is intimately related to the spiritual quest as contained in the practical vision of the various systems of Indian thought which intend to reveal the real nature of the Universal Consciousness variously termed in different shades of Indian philosophical thinking.

The present paper seeks to present a view of the problem and concludes that release is caused by purification of mind through the eradication of the causes leading to its various defilements. This is the case not only with the Brahmanic systems, but the Jaina and the Buddhist systems also share he same view-point.

PR(A)—67 संशयपक्षतास्वरूपम्

राम्बाई बि. यल् के. कौव्वूर

अस्मिन्निवन्धे संशयपक्षतास्वरूपं दर्शितम् जागदीशीगादाधरीव्याख्याभेदविमर्शनात्मकम् ।

PR(A)—68 DOCTRINE OF AVIDYĀ IN VEDĀNTA

O. P. SACHDEVA, DELHI

Advaita Vedānta is the foremost system of philosophy and its basic ground is available in the Upaniṣads and the Key Doctrine of the Advaita as the Doctrine of Māyā of Śaṅkarācārya. There is a controversy among the scholars regarding the fact whether the Doctrine of Māyā is VEDIC, Upaniṣadic or Śaṅkarite. This problem is to be taken into consideration in the present paper. It is also interesting to note that the concept of Māyā has been treated differently in the Vedas, the Upaniṣads, the Bhāṣyas of Śaṅkara and in the works of Post-Śaṅkara Philosophers; like Vācaspati-Miśra, Vidyāraṇya and Sadānanda etc. This is to be minutely observed in this paper. It is also to be seen if Avidyā and Māyā are the same or different. As far as Śaṅkara is concerned, he makes no difference between Avidyā and Māyā. It is the later Vedāntins, who find a difference between the two. To my mind, it seems that originally there is no difference between Avidyā and Māyā and it is only the subjective and objective approach which has established the separate category of the two.

PR(A)—69 सांख्य में ईश्वरवाद

संगीता सींघ, वाराणसी

कापिल सांख्य के विषय में यह प्रवाद प्रचलित है कि यह निरीश्वरवादी दर्शन है। इस प्रश्न की संक्षिप्त मीमांसा करना ही इस निबन्ध का उद्देश्य है। भारतीय दर्शन के इस क्षेत्र में इस प्रवाद का आरम्भ बौद्धकाल से हुआ, ऐसे प्रमाण उपलब्ध होते हैं। वस्तुस्थिति यह है कि कापिल सांख्य के विषय में यह प्रवाद सर्वथा निराधार है। सांख्य में दो प्रकार के मूल तत्त्वों का विवेचन है—एक पुरुष दूसरा प्रकृति। सांख्य में चेतन तत्त्व दो रूपों में प्रस्तुत किया है—एक ईश्वर अथवा ब्रह्म, दूसरा जीवात्मा। ईश्वर व्यक्ति रूप से एक है। वह जगत् का अधिष्ठाता व नियन्ता है। जीवात्मा परिच्छिन्न, अल्पज्ञ और संख्या की दृष्टि से अनन्त हैं।

सांख्य में जो ईश्वर की असिद्धि का वर्णन उपलब्ध होता है वह जगत् के उपादानभूत ईश्वर की असिद्धि का वर्णन है। सांख्य जड़ जगत् के उपादान रूप में सत्त्व-रजस्तमोमय त्रिगुणात्मक जड़ प्रकृति को स्वीकार करता है और प्रमाणपूर्वक उसका प्रतिपादन करता है। इसलिये उसने चेतन तत्त्व को जगत् का उपादान नहीं माना। फलस्वरूप उपादान रूप ईश्वर की असिद्धि का उत्पादन हुआ है। प्रकृति के अधिष्ठाता व नियन्ता रूप में यह ईश्वर अथवा ब्रह्म को स्वीकार करता है।

PR(A)—70 BRAHMAJÑĀNA AND MUKTI

E. A. SOLOMAN, AHMEDABAD

Granted that *Brahmajñāna* eradicates *Ajñāna* along with its manifold effects. But how will *Brahmajñāna* itself perish so as to render the state of perfect emancipation possible? As an answer to this several analogies are put forth :

(*i*) that of *Kataka-rajas*, (*ii*) that of *dagdhaloha-pītāmbu*, (*iii*) that of *dagdha-tṛṇakūṭadahana* to show that *Brahmajñāna* after having destroyed *Ajñāna* itself perishes without any other factor bringing about its destruction.

Some say that *Brahmajñāna* is of the nature of a vṛtti (mental mode) and in asociation with it the illumination of consciousness dispels Ajñāna even though by its very nature it illuminates it being its witness, just as the sun-light even while being the illuminator of hay, etc. burns it when it is associated wih the *Sūryakānta* gem. Or mounted on wood, fire burns a village and the like, and even while doing so burns the wood also. Similarly, the illumination of consciousness associated with the vṛtti in the form of Brahmajñāna even while destroying the entire phenomenal existence (i.e. Ajñāna with its effects) is capable of destroying *Brahmajñāna* also.

Still others say that *Brahmajñāna* eradicates *ajñāna* only, for there is direct contradiction or enmity between *jñāna* and *ajñāna* only. The *prapañca* perishes owing to the desturction of its *upādāna* (material cause) and since *Brahmajñāna* is included in this *prapañca* it perishes on account of the destruction of the *upādāna*, viz. *ajñāna*. This explains why the body, etc. are experienced by a *jīvanmukta* even on the rise of *sākṣātkāra* (realisation, direct experience). Because of the obstruction caused by *prārabdha-karman*, a smear of avidyā (*avidyā-leśa*) continues to exist; and on account of this *avidyā-leśa* it is understandable that prārabhdakarman and its effect, the illusion of body, etc. should continue even after the knowledge of reality has arisen.

What is this '*avidyā-leśa*? Some say it is the Vikṣepa-śakti aspect of the Root-Ignorance (*mūlāvidyā*). Other views are that it is a residual trace, an impression of *Avidyā*, or that it is the *mūlāvidyā* itself rendered incapable of effecting anything serious. Sarvajñātma Muni has put forth a view according to which there is nothing like *avidyā-leśa*, and so *jīvan-mukti* is not possible.

PR(A)—71 ESSENTIAL CHARACTERISTICS OF VALID INFERENCES

SUBHASH CHANDRA SAHA ROY, COOCH BIHAR

In this paper I have discussed with a particular type of inference as admitted by the Indian thinkers specially Naiyāyikas. In doing so I have taken up the following points :

(1) Division of anumāna and short explanation of each anumāna.

(2) Marks of a defectless hetu.

(3) Whether Pūrvavat, Śeṣavat and Sāmānyotodṛṣṭa are non-different from Kevalānvayi, Kevalavyatireki and anvaya vyatireki anumāna.

(4) Is the Neo-Nyāya classification logically more cogent?

(5) Is the presence of everyone of the five marks of a valid hetu equally necessary?

In conclusion it has been said that Navya-Nyāya does not intend taking up the marks of hetu in the strict literal sense. The five marks of hetu are to be taken up in determining the defectless character of hetu contextually—Sometimes taking all the five into account and other times dropping one or another.

PR(A)—72 NATURE OF DIVINE GRACE ACCORDING TO KASHMIR ŚAIVISM

D. B. SEN SHARMA, KURUKSHETRA

Being a purely monistic school of thought, the Trika School of Kāshmīr popularly called Kāśmīra Śaivism, admits one Supreme Reality, technically designated as *Parama Siva*. He is endowed with Divine Śakti which is an integral aspect of His Divine Nature, and as such, is inalienable from His Essence. He is called Supreme Lord on account of ever active Divine Śakti functioning ceaselessly identified with Him.

The Supreme Lord is said to have five-fold functions, viz. *Nigraha* (Self-limitation), *Sṛṣṭi* (Creation), *Sthiti* (maintenance), *Saṁhāra* (dissolution) and *Anugraha* (Grace) which He performs eternally, thereby making Himself manifest as the Universe, and absorbing it at the time of Dissolution, out of His Free Will. He is said to perform these functions eternally and in cyclic order, and therefore it is difficult to indicate the starting point in the functions But looking from the point of view of the world *Nigraha* marks the beginning of the manifestation of the world, *Anugraha* the culminating point.

Nigraha literally means self-limitation. Exercising His Divine-Śakti also called Divine Feedom, the Supreme Lord imposes limitation on Himself out of His Free Will in order to manifest Himself as the Universe. When He imposes limitation. Absolute Nature is negated and His cosmic nature becomes manifest which is nothing but His self-extended form.

Anugraha literally means Grace. It consists in His dispensing Grace to His self-limited form technically called *paśu* whereby He puts end to His self-limited form as it were. It is most unique function lying in different plane, through which He is said to restore the self-limited form to the original Divine status that is *Śivatva*. The nature of Divine Grace according to Kāśmīra Śaivism is examined here.

PR(A)—73 'ऐतरेयोपनिषदि पुनर्जन्मसिद्धान्तस्वरूपम्'

सुधाकराचार्य, मेरठ

पुनर्जन्म घटनारूपम्। कस्यचिज्जीवविशेषस्य जन्म जीवनं मृत्युः पुनर्जन्म पुनर्जीवनं पुनर्मृत्युः पुनर्जन्मेत्यादिरूपा परम्परा हि पुनर्जन्मसिद्धान्ते स्वरूपरूपेण गृह्यते। अत्र न केवलं पुष्टिमयः विचारः सिद्धान्तरूपेण गृह्यते, अपि तु घटनामयी पुष्टिः सिद्धान्तपोषाय सुतरां दरीदृश्यते।

भाष्यकारवरैः शङ्कराचार्यप्रभृतिभिः प्रस्थानत्रयीपुष्टिवेलासु ऐतरेयोपनिषदपि सङ्गृहीता। तत्र च जन्मत्रयं परिभाषमाणैः तैस्तैः विद्वद्भिः पुनर्जन्म घटनामयं प्रतिपादितम्। यदि अस्ति कश्चिज्जीवविशेषः यः शिष्टो वारं वारं पुनर्जन्म लभते।

परन्तु सम्यगालोचनेन ऐतरेयोपनिषदि जन्मत्रयं कथयता ऋषिणा शाश्वतजीवस्य गर्भत्रयैः व्यक्तय एव कथिता इति विनभ्रः आग्रहः प्रतिभाति। पुरुषे आदितो गर्भः अस्य कस्यचिदपि प्राणिनो जीवरूपस्य, स्त्रीगर्भे प्रवेशमिषेण प्रथमं जन्म, प्रथमां व्यक्तिं लभते। शिशुजन्मवेलायां द्वितीयं जन्म, द्वितीयां व्यक्ति लभते। मरणानन्तरं पुनः तृतीयं जन्म, तृतीयां व्यक्ति लभते। ततोऽयमजरोऽमरो अजन्मा शाश्वतं जीवनं लभते।

इत्यं प्रसिद्धप्रायं मुशलमतां ख्रिष्टीयानां च सिद्धान्तं पुनर्जन्मनिवानारकपरं, प्रायः एकजीवात्मकं शाश्वतं जीवमेव प्रतिपादयति ऐतरेयोपनिषदिति ।। शम् ।।

PR(A)—74 व्याकरणशास्त्र में शब्द की द्रव्यत्वोपपत्ति

दामोदरराम त्रिपाठी, नैनीताल

प्रस्तुत शोधनिवन्ध में व्याकरणशास्त्राभिमत शब्द के द्रव्यत्वस्वरूप की प्रामाणिक विवेचना प्रस्तुत की गयी है। न्यायशास्त्र के अनुसार शब्द को ध्वनिरूप मानकर इसे गुणों की कोटि में निविष्ट किया गया है। नैयायिकों के इस सिद्धान्त को पूर्वपक्ष में रखते हुए वैयाकरणों के मत को उत्तरपक्षीय बनाने का प्रयास किया गया है। इस तथ्य को अत्यधिक युक्तियुक्त वनाने के लिये लौकिक दृष्टान्तों को भी उपन्यस्त किया गया है। जिस प्रकार लोक में द्रव्यभूत प्रस्तरादिक के आघात से दुःखानुभूति होती है उसी प्रकार कटुशब्दश्रवण से भी क्लेश होता है।

शोधनिवन्ध में संक्षेपतः इतर शब्द प्रामाण्यवादी आचार्यों के अनुसार शब्दस्वरूप पर समीक्षात्मक विवेचन प्रस्तुत किया गया है।

PR(A)—75 अध्यात्मरामायण में जीवात्मा का स्वरूप

विद्याशंकर त्रिपाठी, मिरजापुर

दाशरथि राम के उदात्त एवं पावन चरित्र का अवलम्वनकर रचित रामायण-काव्यों की सुदीर्घ-परम्परा में अध्यात्मरामायण एक अनूठा ग्रन्थ है। इसमें आध्यात्मिक सिद्धान्तों का विवेचन करते हुए

विविध संवादों तथा उपदेशों द्वारा ब्रह्म राम, माया, जीव, जगत्, अज्ञान, ज्ञान, भक्ति तथा मोक्ष आदि के स्वरूप की सम्यक् अर्थ-प्रतीति के लिए युक्तियों का उपस्थापन भी किया गया है।

अध्यात्मरामायण में आत्मा के स्वरूप का विवेचन अत्यन्त सूक्ष्म, विशद एवं युक्तिपूर्ण है। आत्मा सर्वत्र पूर्ण, चिदानन्दस्वरूप, अविनाशी, शुद्ध, ज्ञानमय, षड्भावविकारों से रहित, बुद्धि आदि का साक्षी, प्रकृति से भिन्न, निर्मल, स्वयंप्रकाश, नित्य, अव्यय, निराकार तथा अविकारी है। इस ग्रन्थ में अविद्याजन्य देहादि संघातों में प्रतिविम्बित चित्शक्ति को ही जीव कहा गया है। अतः बुद्धि और आत्मा का अन्योन्याध्यास रूप ऐक्य ही जीव है। वह स्वरूपतः चेतन है; देहादि जड़ पदार्थों से भिन्न है। वह न उत्पन्न होता है, न मरता है; वह स्त्री, पुरुष या नपुंसक कुछ भी नहीं है, बल्कि एक अद्वितीय, आकाशवद् निर्लेप तथा नित्य है।

जीव के त्रिविध शरीरों—स्थूल, सूक्ष्म और कारण–की विवेचना करते हुए जीवात्मा तथा परमात्मा की अभिन्नता का युक्तियुक्त प्रतिपादन सर्वथा बोधगम्य है। वस्तुतः त्रिविध उपाधियों से युक्त होने पर शुद्ध चेतन ही जीव कहलाता है तथा इनसे विमुक्त होने पर परमात्मा कहा जाता है। श्री शङ्कराचार्य द्वारा प्रतिपादित अद्वैत वेदान्त के सिद्धान्तों के आधार पर शरीर, बुद्धि, इन्द्रियसमूह आदि से आत्मा की भिन्नता का निरूपण करते हुए मुमुक्षु को आत्मज्ञान की प्राप्ति का सदुपदेश दिया गया है।

PR(A)—76 THREE-FOLD MEANING UNVEILED OF HIRANMAYENA PATRENA SATYASYA APIHITAM MUKHAM

P. V. VARTAK, PUNE

The Philosophy of Hindu religion is stored in Upanishadas. It is the most scientific and hence, is eternal. Some of the Mantras are difficult to explain, e.g. 15th Mantra of Ishavasya Upanishad. Here is an attempt to reveal its essence :

हिरण्मयेन पात्रेण सत्यास्यापिहितं मुखम् । तत् त्वं पूष्पन् अपावृणु सत्यधर्माय दृष्टव्ये ॥२५॥
Isha.

"A vessel of Gold has closed the mouth of the Truth. Please remove that Pooshan, to see the Dharma of Satya" This is the translation. Let us decipher it.

Hiran has three meanings. Gold, Sperm and Light. Satya has three meanings—Truth, Atman and Brahman. Hence the meaning is three-fold—physical, spiritual and scientific.

A vase of Gold represents wealth. Wealth can shut up the mouth of the truth. We experience this in daily life. This is physical meaning.

Hiran means Sperm. A vessel made up from a Sperm is our living body, because our body developes from a sperm in conjuction with an ovum. The living body of every animal conceals the Atman which is the Satya. So it is that Satya is shut up in the vessel of sperm, the living body.

Hiran means light. Satya means Brahman. How can light shut up Brahman? or Satya? We believe that what we see in the light is the truth, but it is not so, A noble gentleman of the day-light is found to be a rascal at night. Thus what we see in the light is not always the truth. See the sky in daylight. We see nothing but a bluish hue. This is not the truth, it is an illusion. But when the light disappears we find billions of stars in the sky. That is the truth, the Brahman. Hence, the sage tells that the light hides the Brahman.

Why Pooshan is requested to take away that golden vessel? Who is Poosha? Poosha has three meanings. Pooshan is the one who feeds. If this feeder is favourable a person will not worry about himself or his family; so he will not shun from speaking the truth.

From the view-point of a living body Pooshan means an energy which takes the food, digests and assimilates it and builds the body. The same Poosha performs exactly the opposite function on the food and disintegrates it. Poosha of a tiger disintegrates the body of a sheep. Hence Poosha is requested to remove the pot of sperm or body so as to expose the Atman. Poosha means the Sun. Plants store energy from Sun. Animals eat plants and take that energy. So the ultimate Pooshan is Sun. Sun is requested to take away light to disclose Brahman. To see the reality, the scientists take opportunity of Solar eclipse when light is witheld.

Thus all the three meanings are correct scientifically and linguistically.

PR(A)—77 युक्तिदीपिका टीका में अनुमान प्रमाण

विजया रानी, कुरुक्षेत्र

युक्तिदीपिका सांख्य की एक अत्यन्त महत्त्वपूर्ण टीका है जो सर्वप्रथम कलकत्ता संस्कृत सिरीज में सन् १९३८ में प्रकाशित हुई। इस टीका के प्रकाश में आने से भारतीय दर्शन के विद्वानों में इस दिशा में एक नई अभिरुचि उत्पन्न हुई, जिसका कारण था युक्तिदीपिका टीका की अपनी कुछ मौलिक विशेषताएं। युक्तिदीपिका जहां एक ओर सांख्य दर्शन के उन प्राचीन आचार्यों के नाम और मतों से हमें परिचित कराती है जिनसे हम अभी तक सर्वथा अनभिज्ञ थे, वहां यह टीका सांख्य दर्शन के उस विस्तृत स्वरूप एवं क्षेत्र को भी उपस्थित करती है कि जो सांख्य कारिका और उसकी उपलब्ध टीकाओं से सामने नहीं आता था। युक्तिदीपिका सांख्य दर्शन के प्राचीन आचार्यों यथा पौरिक,पञ्चाधिकरण, वार्षगण्य, विन्ध्यवासी आदि के विभिन्न मतों को हमारे सामने लाती है। इसके अतिरिक्त सांख्य दर्शन की यह एक मात्र ऐसी टीका है कि जिसमें सांख्य पर अन्य दर्शनों द्वारा लगाये गये आक्षेपों का युक्तिपूर्वक उत्तर दिया गया है। इस प्रकार यह टीका सांख्य दर्शन की इतिहास परम्परा को सुव्ययस्थित रूप से जोड़ने वाली एक मुख्य कड़ी है।

भारतीय न्याय (Indian Logic) में प्रमाणों का विवेचन करते समय जितने प्रमाणों का उल्लेख किया जाता है उनसे मुख्य दो ही प्रमाण हैं—प्रत्यक्ष और अनुमान। इनमें से युक्तिदीपिका टीका के आधार पर अनुमान प्रमाण का विवेचन करना प्रस्तुत प्रपत्र का उद्देश्य है। क्योंकि अनुमान तथा उसके भेदों का जो स्वरूप सांख्य कारिका और उसकी तत्त्वकौमुदी प्रभृति टीकाओं से अवगत होता है, युक्तिदीपिका में वह उससे अधिक व्यापक रूप में दर्शाया गया है। इसके अतिरिक्त अनुमान वाक्य के अवयवों पर भी इस टीका में कुछ विचार किया गया है जो सांख्य के अन्य ग्रन्थों में उपलब्ध नहीं मिलता।

PR(A)—78 A NEW PLAUSIBLE EXPOSITION OF SĀṄKHYA KĀRIKĀ ?

YASHODHARA WADHWANI SHAH–PANE

The ninth Kārikā of Īśvarakṛṣṇa deals with Satkāryavāda. It gives five reasons from the Sāṅkhya point of view, for adhering to this particular theory of casuality.

Available traditional Sanskrit commentaries are not very satisfactory in their interpretation of the five arguments mentioned above.

The present paper discusses them along with modern (Indian and Western) interpretations, brings out their differences, and pin-points reasons for which they cannot be accepted.

In the later part, this paper proposes a novel exposition of the said verse. Care has been taken to remain close and true to the original wording, to link together the five reasons in the most plausible way, and to show a smooth prograssion of thought with each succeeding reason.

Last but not the least, this exposition brings out, from the Sāṅkhya Kārikā itself, not merely a justification of the said theory, but also the refutation of all corresponding opponent theories held by other Indian systems of Philosophy.

PR(A)—79 LALLESHWARI'S CONTRIBUTION TO KASHMIR ŚAIVA PHILOSOPHY

KOSHELYA WALLI, JAMMU

Kashmiris popularly known as 'Ryaṣ Var' (garden of the sages). Lalleshwari is one of such Ṛṣis. Her parentage not known definitely. Her vākhs throw some light on the issue. Hassan in the History of Kashmir tells us about Lalla's parentage. The latest evidence to ascertain the parentage of Lalla's. The biography of Lalla written by Pt. Ramjoo Malla—one Patwari at Pampore.

Lalla's ill-treatment at the hands of her in-law, mainly mother-in-law made her introvert.

Lalla's goal of life is self realization. Living in the world of manifestation, Lalla was sure of the transcendental absolute. She had invincible faith.

Lalla was always painfully aware of her separation from her Lord. Lalla's Guru instructs her to enter into herself from the outer world.

Unconditional self-surrender is a must to own Parama Śiva. For that impurity of mind is to be burnt. According to Lalla, after crossing the six cakras, comes the Sahasrāra. Lalla had complete control over her prāṇa and reached the topmost cakra. She says that by constant practice the individual limited self got dissolved into the Unlimited Self.

Lalla revolts against the dogmatic religion. She precisely gives her personal experience in one of her vākhs.

Man of today is governed by various desires. Lalla appeals to us to minimise our needs.

True intellectualism does not mean repeating and remembering the books like as parrot. It means to live the substance of the books in our day to day life, just as Lalla read the book Gītā her day to day life.

To sum up, Lalla lived the characteristics of Kashmir Śaiva philosophy. Her Vākhs will inspire the masses in future to come, irrespective of *caste* and *creed* or colour.

PR(A)—80 शुद्धाद्वैतदर्शन के अप्रतिम व्याख्याता गोस्वामो श्री पुरुषोत्तम

अमलधारीसिंह प्राचार्य, रायबरेली

शांकरवेदान्त में वाचस्पति मिश्र, रामानुज वेदान्त में वेदान्तदेशिक, माध्व वेदान्त में जयतीर्थमुनि की ही तरह वाल्लभवेदान्त में गोस्वामी श्रीपुरुषोत्तम का अतिशय महत्त्वपूर्ण स्थान है। प्रस्थानत्रयी के साथ श्रीमद्भागवत को चतुर्थ प्रस्थान स्वीकार कर, आचार्य वल्लभ द्वारा प्रतिपादित एवं गोस्वामी श्री विठ्ठलनाथ द्वारा प्रतिष्ठित शुद्धाद्वैत तथा पुष्टिमार्ग के पल्लवन, संपोषण, संवर्धन में गोस्वामी श्रीपुरुषोत्तम का महत्तम योगदान है। ९ महाभारत के बराबर ९ लक्ष श्लोक परिमित अतिविपुल साहित्य सम्पदा के धनी श्री गोस्वामी जी हैं। इन्होंने दोनों ही आचार्यों के प्रायः सभी ग्रन्थों की पाण्डित्यपूर्ण सविशद व्याख्या प्रस्तुत की है और इनके गौरवपूर्ण स्थान की प्रतीति इसी बात से होती है कि इनके द्वारा प्रस्तुत व्याख्या के आधार पर किसी ग्रन्थ के आचार्य वल्लभप्रणीत होने का निर्णय किया जाता है।

अगाध वैदुष्ययुक्त गोस्वामी श्री पुरुषोत्तम सम्प्रदाय के तलस्पर्शी विद्वान् के साथ ही भारतीय दर्शन के सभी सम्प्रदायों के पारंगत पण्डित हैं। पूर्ववर्ती तथा समकालीन अन्य साम्प्रदायिक सिद्धान्तों,

समस्याओं, गम्भीर विचारों का तुलनात्मक एवं सर्वाङ्गपूर्ण विवेचन तथा स्वसम्प्रदाय सम्मत उनका सुव्यवस्थित समाधान प्रस्तुत करते हैं। पर-दोषों का उद्घाटन न करके "मम तु एवं प्रतिभाति" इति विनीत भाव से स्वमत की स्थापना करते हैं। नाति संक्षिप्त नाति विस्तृत नपी-तुली, साफ-सुथरीं और शब्दाडम्बररहित स्वच्छ पदावली सुस्पष्ट परिमार्जित प्राञ्जल प्रवाहमयी भाषा द्वारा इन्होंने अति सरल सुगम सुबोध व्याख्या प्रस्तुत की है।

इस प्रकार गुण तथा परिणाम उभय दृष्टियों से गोस्वामी श्री पुरुषोत्तम वल्लभ-सम्प्रदाय के अप्रतिम प्रामाणिक व्याख्याता हैं। अनेक व्याख्यात्मक एवं मौलिक ग्रन्थों के अतिरिक्त इन्होंने अणुभाष्य के अनुसार ब्रह्मसूत्रों के सिद्धान्तों की सुगमता से हृदयंगम कराने के लिए "भाष्य प्रकाश, भाव प्रकाशिकावृत्ति तथा वेदान्ताधिकरणमाला" तीन सुप्रसिद्ध व्याख्या-ग्रन्थों को प्रस्तुत किया है जिनका ब्रह्मसूत्रों से प्रत्यक्ष सम्वन्ध है।

प्रस्तुत पत्र में शुद्धाद्वैत दर्शन के प्रति गोस्वामी श्री पुरुषोत्तम के विशिष्ट योगदान का समास रूप में निरूपण किया गया है।

PR(B)—1 DEPENDENCE ON PURĀṆAS IN VALLABHA AND MADHVA PHILOSOPHY

SHALINI S. AMONKAR, BOMBAY

The paper aims at a comparative study, of the use of purāṇās by Vallabhācārya and Madhvācārya in their respective commentaries on Brahmasūtras of Bādarāyaṇa. Both have used the Bhagavata purana profusely. But with Vallabha, Bhagavata is the prasthana along with three others, i.e. Vedas, Bhagavadgeeta and Brahmasūtras. On the other hand Madhvācārya uses some of the teachings of Bhāgwat Purāṇa, as the pivot of his philosophy. This paper further deals with extensive studies on the said topic.

PR(B)—2 IDOL WORSHIP—ITS PLACE IN HINDUISM

A. RAJENDRA BABU, MADRAS

Life is Divine Worship.

Worship of the Lord purifies the heart, generates harmonious vibrations, steadies the mind, leads to communion fellowship or God realisation.

A gross mind needs, a concrete symbol and a subtle mind requires an abstract symbol.

Pratima the idol, is a substitute or symbol. The Pratima is made up of five elements. The devotee develops feelings of devotion by worshipping the pratima and concentrating upon it.

No reference to worship of idols is in the Vedas. Puranas and Agamas give description of idol worship both in houses and temples. Idol worship is not peculiar to Hinduism. Christians, Muslims and others worship the image according to their customs and manners.

The mental image is a form of idol. However intellectual the worshippers, a form in generated and makes the mind dwell on the image.

In worship of an image, all the attributes of the Lord are superimposed on the image.

The stone image becomes a Chaitanya when one advances in meditation and the meditation becomes intense and deep.

An idol is a part of the body of the Lord and the devotee does SHODASO-PACHARA sixteen modes of worship.

Idol worship makes concentration of the mind simpler and is one of the easiest way of Self-realisation.

The idol is only a symbol of the Divine.

PR(B)—3 भारतीय नव जागरण के आन्दोलनों का दार्शनिक दृष्टिकोण

भवानीलाल भारतीय, चण्डीगढ़

१. भारत के नवजागरण के आन्दोलनों की पृष्ठभूमि–भारत में यूरोपीय जातियों का आगमन, भारत के स्वदेशी शासन की समाप्ति, अंग्रेजी शिक्षा का प्रचार, यूरोपीय ज्ञान, विज्ञान तथा चिन्तन से भारतवासियों का परिचय, पश्चिम के अंधानुकरण की प्रवृत्ति।

२. ब्रह्मसमाज और बंगाल का नवजागरण—राममोहनराय का दार्शनिक दृष्टिकोण, उपनिषदों पर आधारित एकेश्वरवाद, वेदान्त का अध्ययन और प्रचार, शांकर अद्वैत के प्रति राममोहन की धारणा। नैतिकता तथा आचार विषयक दृष्टिकोण। ईसाई आचार शास्त्र का प्रभाव। देवेन्द्रनाथ ठाकुर का दार्शनिक मत उपनिषदों पर आधारित है। ब्रह्म उपासना पद्धति का निर्माण, भक्तितत्त्व का प्रवेश, मायावाद की आलोचना।

केशवचन्द्र सेन की दार्शनिक विचारधारा–पश्चिमी दृष्टिकोण का प्रभाव, ईसाई दर्शन को स्वीकार करना। पौराणिक मत से समन्वय स्थापित करने का प्रयत्न। 'जीवन वेद' में प्रस्तुत विचारसरणि।

३. आर्यसमाज के संस्थापक स्वामी दयानन्द का दार्शनिक मत, प्रारम्भ में शांकर अद्वैतवाद को स्वीकार करना, सत्यार्थप्रकाश के प्रथम संस्करण में प्रस्तुत दार्शनिक मत, ईश्वर, जीव तथा प्रकृति के अनादित्व की अवधारणा, त्रैतवाद की पुष्टि तथा अद्वैतवाद का खण्डन। दयानन्द दर्शन की व्यावहारिक उपयोगिता।

४. दयानन्द के परवर्ती आर्यसमाजी दार्शनिक—आर्यमुनि, स्वामी दर्शनानन्द, पं. गंगाप्रसाद उपाध्याय, नारायण स्वामी, लक्ष्मीदत्त दीक्षित आदि का दर्शन के क्षेत्र में योगदान।

५. षड्दर्शन समन्वय—आर्यमुनि, बुद्धदेव मीरपुरी, स्वामी ओमानन्द तीर्थ आदि के ग्रन्थ।

६. थियोसोफिकल सोसायटी का दार्शनिक दृष्टिकोण—ईसाई मतवाद तथा ईसाई प्रचार प्रणाली के प्रति विरोध, भारतीय तथा अन्य प्राच्य धर्मों तथा दार्शनिक मतों के प्रति थियोसोफिस्टों का आकर्षण, हिन्दू धर्म तथा दर्शन के मौलिक तत्त्वों के प्रति निष्ठा, थियोसोफी का रहस्यवाद।

७. रामकृष्ण परमहंस—वेदान्त सिद्धान्त की व्यावहारिकता, सर्वधर्मसमभाव की सिद्धि, ज्ञान, भक्ति तथा कर्म का समन्वय।

८. विवेकानन्द—वेदान्त को आधुनिक वैज्ञानिक चिन्तन से जोड़ने का सफल प्रयास, वेदान्त और राष्ट्रनिर्माण, भारतीय धर्म तथा दर्शन की श्रेष्ठता एवं उत्कृष्टता का निरूपण, वेदान्त के विभिन्न सम्प्रदायों में सामंजस्य स्थापित करने की चेष्टा, वेदान्त के आधार पर भारत के अतीत की व्याख्या, वर्तमान में उसकी उपयोगिता तथा भविष्य की आशा का संकेत।

९. उपसंहार—रामतीर्थ, राधाकृष्णन आदि अन्य दार्शनिक तथा उनका भारतीय चिन्तन में योगदान।

PR(B)—4 तन्त्रेषु भक्तिः

ह्रषीकेश भट्टाचार्य, पटना

अद्वैतबोध निष्पत्तये भगवत्प्राप्तये वा मार्गतया विहितानां भक्तिज्ञानकर्मणां मध्ये यद्यपि भक्तिज्ञानयोरेव स्वपरिपाकजन्य पृथगनुरूपपरिणामजनकत्वमस्ति, किन्तु त्रयाणामेव तेषां परिपाकनिष्पन्त्तौ ते एकैकशो न स्वतन्त्रा अपितु अन्यापेक्षाः। तेषामेतदन्यापेक्षित्वं यावत्प्रयोजनावधिकम्। एतेनैव तेषां स्वातन्त्रं पृथक्त्वं च। साधनदशायां ज्ञानमार्गो यथा कर्मभक्त्यनुगुणकः क्रमपुष्टिमेति तथैव भक्तिकर्मणी अपि स्वपरिपाकाय अन्ययोरानुगुण्यमपेक्षेते। इयमेव स्वपरिपाकसिद्धौ सत्यां सहकारिणौ अनपेक्ष्य स्वानुरूपपरिणामजननी भक्तिरूपासनासाधनत्वेन तन्त्रेषु अपि विधीयते इत्येव प्रवन्धेऽस्मिन् विवेचितम्।

PR(B)—5 THE SOCIAL BACKGROUND OF SALVATION RELIGIOUS OR THE QUEST FOR GNOSIS IN ANCIENT INDIA

SHYAM SUNDER BHATTACHARYA, PATNA

All salvation technologies of India, whether orthodox or helerodox, involve a withdrawal not only from everyday life but from world in general, including also paradise and the world of Gods. In classical form, Brahmanical salvation is always absolute salvation.

The extreme radicalism in this denial of the world was harnessed by the world image of Indian religious philosophy, which systematically yearned for salvation leaving no other choice. In pursuit of salvation, suffering or sin or the imperfection of the world was not rejected, the quest only rejected the transitory nature.

With the growth of salvation idea as the general anchorage point of all philosophical interest in India, only a eschatology of single individuals could develop, based on the attempt to escape the Karma-mechanism and wheel of rebirth.

Development and growth of these ideas seems to have their roots of origin in the very social structure of India. The paper will envisage a brief estimate of their relation.

PR(B)—6 ON THE NINE CATEGORIES OF YOGINS
(Mentioned in the commentaries on Yogasūtras I. 20-22)

SHRIKANT BAHULKAR, POONA

Patanjali's *Yogasūtras* (I.20-22) speak of the *asaṁprajñāta samādhi* to be attained by Yogins through *upāyas* 'means', viz. *ṣraddhā*, *vīrya*, *smṛti*, *samādhi* and *prajñā*. This *samādhi* is imminent (*āsanna*) to those having *tīvra saṁvega*. The Yogins are of three types — *mṛdūpāya*, *madhyopāya* and *adhimātropāya*. The commentators (viz. Vyāsa, Vācaspati Miśra and others) divide these three types again into three varieties, viz., having *mṛdū saṁvega*, *madhya saṁvega* and *tīvra saṁvega*, and thus mention the nine categories of the *Yogins*. As a matter of fact, the *sūtra* I.21 mentions only the *Yogins* having *tīvra saṁvega* and not the three varieties of them. According to the commentators, the word *tīvra* itself indicates the three varieties. However, the interpretation given by the commentators has no support from the *sūtras*. Moreover, the commentators do not point out the exact difference between these *Yogins* of nine types and their stages in the attainment of the *asaṁprajñāta samādhi*.

The interpretation given by the commentators seems to have been influenced by similar description of the *Yogins* in some other tenet—probably by the Buddhist one—which mention in detail various categories by using the terms *mṛdu*, *madhya* and *adhimātra*. We find these details in the *Abhidharmakośabhaṣya* of Vasubandhu and some other texts. The description of the nine categories of *Yogins* given by the commentators can be regarded as one of the evidences which shows the growing influence of Buddhist theory of Yoga upon the followers of Patañjali.

PR$_{(B)}$—7 THE LIFE OF TIRUMULAR AND HIS MESSAGE TO THE WORLD

C. MASILLAMONEY, MADRAS

Saint Sundara Nathan came down from Kailas to meet Agasthaya and in the way out of compassion for wailing cows entered the dead body of Moolan cowherd and drove the herd to their homes.

The sage did not enteer Moolan's house but went to a neighbouring mutt and was immersed in contemplation. The elders to whom the Moolan's wife complained seeing Moolan in a state of Samadhi advised the wife not to disturb him. The sage emerged from samadhi and went in search for his former body and it could not be found. He reconciled himself to the inevitable and spent the rest of his days in the body of Moolan. The name Moola meaning root specified that he came to reveal the root cause of human existence. The fact that he came down from North to South would reveal that he sought a reconciliation between the Sanskrit Vedas and Tamil Agamas. He sat in penance and composed about three thousand songs called "THIRUMANTHIRAM".

At the time of Tirumular an era of stagnation started and the true meaning of Vedas and Agamas got lost in the multiplicity of rituals and dogmas. He found it necessary to re-structure the religious thought on the lines of the Vedas an Agamas and as perceived by him through his spiritual experience. He extricated religion from the weight of dogmas and superstition, rhetoric and rituals. Natural phenomenon and life style of common folk.

The three thousand songs have been divided into nine thanthirams or chapters with an introduction of Payaram.

The learned state that the nine thanthiram represent the conclusions of the Saiva Agamas, Karana Agama, Kamika Agama, Veera Agama, Sindiya Agama, Vadula Agama, Vyamala Agama, Kalanthra Agama, Supra Agama and Magula Agama.

He says that Mankind is One and God alone is One. He talks of the transitorinsess of Life, Wealth, Body, Youth, evils of accumulation of wealth without charity, how charity is within the reach of all. He is against wanton killing, and greed and forbids meat-eating. He advocates non-violence. He calls on man to shun sinful living.

PR$_{(B)}$—8 SOME FUNDAMENTAL THOUGHTS ON "LIFE"

KRISHNA CHAKRABORTY, CALCUTTA

Life is power or Śakti. The being or existence which is created from power or śakti is called as living being. Man is also a living being as man has been originated from supreme power. There are so many people of different countries of different nature, of different castes all have been originated from one supreme power, i.e. why though there is so many diversity there is an unity between all of them on the basis of which all are declared in a Common Unique term, i.e. 'Man'. The supreme power from which Man originated is known as 'परमात्मा'. Supreme means 'पर' or 'परम' or absolute and power means self or 'आत्मा'. All men or individuals or all individual powers which have been originated from supreme power are known as 'जीवात्मा'. Now the problem is, though all individual souls are manifestation of one supreme soul yet every individual differentiate each other. The reason behind this is : the power or self itself is not perceptible when it takes shape into a body it is perecived. On account of differences of boy from the point of view of appearance and quality, i.e. instinct, every individual becomes different.

Hence difference occurs on account of substratum, as the substratum of every individual soul, i.e. body is different so every individual is different but originally there is no difference. Men do not understand this real theory of life so they do many activities of good & bad—they enjoy—they suffer—they die —leaving one body they enter into another body and take birth again to enjoy the result of their activities; in this way they cannot survive the life cycle of birth and death. The reason for which men cannot survive is nothing but ignorance. If men can realise perfectly that as all are from one there is no difference between each individual, ignorance is dispelled. They can feel that in this world, only reality is, that supreme power. Other things are momentary. This is possible if these qualities of bodies, e.g. five indriyas and six ripus are controlled properly because men are misguided on account of those qualities. If those qualities are utilised for the benefit of other but not for own sake men are able to sacrifice for other; thinking other as themselves. Their self-knowledge is extended to all, they become free from the limit of their body and from the result of their activities and become united. With that supreme soul and attain liberation or 'मोक्ष' from the cycle of life.

PR$_{(B)}$—9 धर्मशास्त्रे आत्मवधानुमोदनम्

सत्यनारायण चक्रवर्ती, कलकत्ता

धर्मशास्त्रानुसारतः वैधावैधभेदेन आत्मवधः द्विविधः। वैधस्त्रिविधः। मोक्षादिकमुद्दिश्य प्रव्रज्यामृगुपतनादिना आत्मवधः, प्रायश्चित्तकरणात्मक आत्मवधः, अनुपशमनीयव्याधिजातक्लेशपरित्रणार्थम् आत्मवधश्चेति।

अवैध आत्मवधः सर्वेषु स्मृतिग्रन्थेषु निन्दितोऽस्ति। वैधेषु मोक्षलाभादिकमुद्दिश्य मृगुपतनादिभिरात्मवधः जाबालकठश्रुत्यादयुपनिषत्सु, महाभारते, वशिष्ठापस्तम्बादिधर्मसूत्रेषु, मत्स्यादिपुराणेषु, हारीत-संवर्त्त-बृहस्पत्यादिस्मृतिषु च अनुमोदितः प्रशंसितश्च। ब्रह्महत्या-सुरापान-विमातृगमनाद्यतिपातकप्रायश्चित्तकरणात्मक आत्मवधोऽपि प्रायेण सर्वेषु धर्मसूत्रेषु स्मृतिषु च विहितोऽस्ति। प्रथमप्रकारे आत्मवधे अपूर्वः उद्देश्यम्, द्वितीये तु पापनिवृत्तिः। एतद्द्वयात्तिरिक्तः तृतीयो यः आत्मवधः तत्र उद्देश्यम् वार्द्धक्यदुश्चिकित्स्यव्याधिजातक्लेशपरित्राणम्। रघुनन्दनादिभिः नव्यस्मृतिकारैः कलौ आत्मवधः निषिद्धः कृतः। इदानीं पुनः दुश्चिकित्स्यव्याधिजातक्लेशपरित्राणार्थम् आत्मवध अधिकाररूपेण स्वीकरणीय न वेति विषये विवाद आरब्धः। अस्मान् खलु एवम्विधे आत्मवधे प्राचीनस्मृतिकाराणां मतम् अस्मिन् निबन्धे प्राधान्येन आलोच्यतेऽस्माभिः।

अत्रिराह

वृद्धः शौचस्मृतेर्लुप्तः प्रत्याख्यातभिषक् क्रियः।
आत्मानं घातपेद्यस्तु भृग्वग्न्यनशनोम्बुभिः।
तस्य त्रिरात्रमशौचं द्वितीये त्वस्थिसञ्चयम्।
तृतीये तूदकं कृत्वा चतुर्थे श्राद्धमाचरेत्।। इति।

अत्र प्रश्नः–किमत्र विधाने शौचस्मृतिलुप्तस्य प्रत्याख्यातभिषक्क्रियस्य च वृद्धस्य निर्देशः, उत वृद्धस्य, शौचस्मृतिलुप्तस्य जनस्य, भिषग्भिः अनुपशमनीयत्वज्ञानात् परित्यक्तस्य च जनस्य निर्देशः? प्रथमपक्षे वार्द्धक्यादिकारणसमवायः, द्वितीये तु सार्द्धक्यं, शौचस्मृतिलुप्तिः, भिषग्भिः अनुपशमनीयत्वज्ञानात् परित्यागः–इति त्रीणि स्वतन्त्रकारणानि। कारणासमवायो न–केवलं दुश्चिकित्स्यरोगादौ एव मेधातिथिभाष्ये, नीलकण्ठकृतमहाभारतटीकायाम्, अपरार्ककृततयाज्ञवल्क्यटीकायां, सुबन्धुरचितवासवदत्तायाञ्च आत्मवधस्यानुमोदनदर्शनात्। स्वतन्त्रमपि न –केवलं वार्द्धक्ये अनुमोदनादर्शनात्– अत एव शौचस्मृतिलुप्तः वृद्धः, प्रत्याख्यातभिषकक्रियश्च जनः यदि आत्मानं घातयति तदा न दोषः–एवमर्थः ग्राह्यः। किंच, 'शौचस्मृतेर्लुप्तः' इत्यस्य कोऽर्थः? किं शौचस्य स्मृतिः शौचस्मृतिः उत शौचसहिता स्मृतिः शौचस्मृतिः? 'प्रत्याख्यातभिषकक्रिय' इत्यस्य वा कोऽर्थः? किं (भिषग्भिः) प्रत्याख्याता चिकित्सक्रिया यस्मात्', उत 'प्रत्याख्याताभिषक्क्रिया येन (पीडितेन)'? केषु स्मृतिग्रन्थेषु इदमत्रिवचनं प्रमाणत्वेन उल्लिखितम् इत्यादि सर्वमत्र निबन्धे विचारितमस्माभिरिति दिक्।

PR$_{(B)}$—10 वेदान्त में राधा-माधव

अर्चना चतुर्वेदी, अल्हाबाद

सभी वेदान्त सम्प्रदाय आचार्य शङ्कर के केवलाद्वैत सम्प्रदाय से अपेक्षाकृत सरल है। और सरलतम है आचार्य निम्बार्क का द्वैताद्वैत सम्प्रदाय जो राधा-माधव की भक्ति से अनुप्राणित है। इस मत की

विशेषता यह है कि यह मत अधिक व्यावहारिक तथा सरल होने के साथ जीवनोपयोगी है तथा जन-साधारण की वुद्धि का विषय वन सकता है। इस मत ने अद्वैतवाद जैंसे गहन एवं क्लिष्ट विषय के स्थान पर द्वैत एवं अद्वैत का प्रतिपादन करके जन सामान्य के लिए दर्शन एवं उसके माध्यम से होने वाली मुक्ति को सरल बना दिया।

इस नवीन सम्प्रदाय का उदय, मध्वाचार्य से पूर्व, लकीर से कुछ हट कर हुआ था, जिसमें भक्ति को प्रवानता दी गई थी और भक्ति को ही मुक्ति का साधन माना गया था। इस सम्प्रदाय के प्रवर्तक आचार्य निम्वार्क ने अपने दर्शन की सैद्धान्तिक पृष्ठभूमि तो पूर्ववर्ती आचार्यों, शङ्कर तथा रामानुजादि के चिन्तन के अनेसार ही स्थिर रखी, किन्तु उसे राध-कृष्ण की भक्ति की विचारधारा में अनुरंजित किया जो उनका अपना मौलिक अवदान था।

निम्वार्काचार्य के अनुसार भक्ति ही मुक्ति का साधन है अतः उपासना से ही ईश्वर की प्राप्ति होती है। अत एव उन्होंने राधाकृष्ण की मूर्ति स्थापित करने तथा उनकी भक्तिपूजा करने का आदेश दिया था। इस प्रकार, इस सम्प्रदाय के आराध्यदेव राधा-माधव हैं। इतना ही नहीं अपितु कृष्ण को ही 'ब्रह्म' माना गया है तथा समस्त विश्वप्रपञ्च, अर्थात् ईश्वर, जीव, जगत् ये तीनों ही कृष्ण के अंश हैं, ऐसा स्वीकार किया गया है।

इस प्रकार इनके अनुसार द्वैत भी सत्य है और अद्वैत भी। इस मत का समर्थन गीता, भागवत तथा वेदान्त सूत्रो में भी किया गया है। भगवती श्रुति भी इस मत का वर्णन करती देखी जाती है।

अस्तु, द्वैताद्वैत वेदान्त की स्थापना एवं उसके माध्यम से वेदान्त जैसे गहन विषय में राधा-माधव की भक्ति को प्रवाहित करना एक प्रशंसनीय पूर्ति है तथा इसे एक अद्भुत किन्तु सफल प्रयास कहा जा सकता है।

PR$_{(B)}$—11 HIRATA ATSUTANE AND THE HINDU MYTHS OF CREATION

S. K. CHAUDHURY, DELHI

In his book Indo Zoshi written around 1841, Hirata Atsutane (1776-1842) has tried to bring together in a single work the information on India that travelled to Japan in the ancient days. He starts his work with a discussion on the Indian myths and beliefs covering various aspects of life of the ancient Indian people. He was very much concious of the non-Buddhist origin of most of these which he has clearly mentioned in his work. The present paper deals with the various Hindu myths of creation that Hirata has mentioned in his work. His sources are the Indian Buddhist scriptures translated in China, the works of the ancient Chinese monks and various commentaries produced in China to explain the typical Indian concepts. The following views of creation have been discussed by Hirata in his work : *asat-sat* hypothesis, *hiranyagarbha* hypothesis, *Padamanabha* hypothesis, *Purusha* hypothesis, *panchabhuta* hypothesis, Brahma's sons and Daksha's daughters. The data he has used in this discussion can be traced to the Vedas, the Upanishadas and the Puranas etc.

PR(B)—12 BRĀHMANISED PĀŚUPATA SECT IN THE KŪRMA PURĀṆA

JAYA CHEMBURKAR, BOMBAY

The second half of the Kūrma Purāṇa is devoted to the presentation of the Pāśupata Sect which is totally different from the Vāma Pāśupata Sect described in the Pāśupata Sūtram of Nakuliśa. A scrutiny of the second section of the KP reveals that the Purāṇa has Brāhmanised the crude, vulgar, obscene Vāma Pāśupata Sect by eliminating objectionable Veda-viruddha element in it, and by incorporating the teachings of the Bhagavadgītā and the Varṇāśrama dharmas prescribed by the Smṛtis. This paper discusses the Brāhmanised form of the Pāśupata Sect in the Kūrma Purāṇa.

PR(B)—13 PHYSICAL SCIENCE AND SPIRITUALISM

KISHORI RANJAN DAS, BIRBHUM

It is a common issue of discussion that no God but physical science can only save us. But it is ludicrous to learn that the hands of a man, not the brain, are the cause to feed him. Rather we may call it means, not source or the end. As we .require hands to work with the brain, so we should have endeavour to be active with the search of truth, i.e., spiritual aspiration.

'Avidyā' of the Upaniṣads is the Science and 'Vidyā' as the spiritualism.

When man began to save himself from nature to some extent, he tried to find out the mystery and then the philosophy of spiritualism started. Thinkers of all ages have been searching worldly happiness as well as ultimate truth though meditations. Our life is limited, matter is also changeable, but soul is the only reality. So the mortal being cannot satisfy himself without the endless joy of reality—'Nālpe Sukhamasti, Bhūmaiva sukhaṃ'. This Bhūmā is Brahm.

The being and becoming is the accomplishment of human life. This holy path of accomplishment leads us to God. Science cannot go beyond matter and the universe. But Meta-physics starts where physics ends. Our soul is not only confined within this matter though our thinker utters — 'yatra Jiva tatra Siva'. 'It reflects the idea of Oriental Philosophy that God is Omnipresent— 'Sarvaṃ Khlauidam Brahma'. And the Vedas say—'Eklm sat .Viprā Bahudhā Vadanti'. The modern sagesri Anovinda says in his 'Life Divine' that matter is always the embodiment of consciousness. We may be elevated to consciousness through different stage and so also matter.

The sense of unity of life force and matter can bring forth the universal consciousness which may remove the sense of separation and restore us amidst the wordly disturbances with eternal peace and tranquility. The sense of humanity and universal consciousness elevate the individual self to spiritualism.

The scientific discovery of atomic energy may destroy the human civilisation, or may be used for the welfare of mankind. For the pious wish in man to save the humanity and holiness of truth and love, spiritualism is essential. So we can't do without spiritualism if we wish to exist. No protector like God.

PR$_{(B)}$—14 THE WORLD OF PHILOSOPHY AND RELIGION, ITS RELATION TO THE SOCIETY AND THE PEOPLE

ASIT KUMAR DATTA, SURI (W.B.)

Philosophy and Religion have no independent identification of their own. Whatever grandeur and majesty may be endowed to it, its dependence cannot be ignored; i.e. they are the offshort, the outcome, the organised product of a particular society. The Vedic Era consists of a definite school of Philosophy and Religion. It is not similar to that of Buddhist Age or the Age of Vedanta or the modern Age. It is different because of its different social structure.

In Mahābhārata class-Feud was turned into religious warfare. Kaurava and Paṇḍdava had the same vested interest, who was to own the Empire?

So struggle was between the same class. It was the necessity of the time.

At an early age people feared nature for its calamity. But later feared social enemy in human beings. Nature attacked sometimes. But attack of society was daily, and that too on his subsistance. Once 'Īśha' (God) prevailed everything Monotheistic attitude was there when everything relating to the society was controlled by the King, tribal lord. Means of production was directed and controlled by the King. Property accumulated at the hands of the lord. There was division among human beings—the rich and the poor. On this economic division differentiation caste evolved and later developed sub-castes and hatred and wrangles.

In capitalistic society structure of the society has charged in a revolutionary way. Like feudal society that preceeded it does not trual the labourers as bonded one. It buys the labours only, not the man entirely. Labour-power becomes commodity.

So philosophy and Religion differs from the previous one. Old gods have been replaced by the new.

So, it is concluded that Philosophy and Religion are not independent of the Society. They have no independent roots of their own.

With the change of the society they exchange themselves not in a mechanical way. It has its own way of running, but always it is limited, prevailed by the economic structure of the society, by production relation and productive activities.

PR$_{(B)}$—15 REALISATION OF 'SAT-CHIT-PARAMĀNADA

GOSWAMI DABESWAR, SONITPUR

The changelessness in all time and permanent existent in all the three divisions of time is called as 'SAT' or Truth. It is beyond the Body and the Mind even beyond perception. Rather its existence can be felt only in heart of the Sadhakas or devotees but not perceptible by any other sense organs (Buddhi Grahyamatindriyam).

The all pervading Self is called as TRUTH and that very TRUTH which can be experienced in the hearts of the devotees through constant practice of repetition of the Divine names is called ever Existent Substance 'Chit' knowledge (Jnanam, Jnyeyam, Jnanagamyam Hridi Sarvasyadhisthitam). It pervades all over and beyond, like that of the Sky.

When one experiences or realises that Ever-Existent Substance in his heart, he feels joy Sublime. Then it is called paramananda. And by incessent remembrance of that Sulime Bliss in one's heart the devotee or the Sadhaka will be imerged into or be assimilated with that EVER LASTING SUPREME BLISS.

He becomes one with the BRAHMA. 'The All pervading Self.' So it is the fore and foremost duty of a man to know and realise It in his heart.

PR$_{(B)}$—16 GARAYA FESTIVAL OF THE TEA-GARDEN LABOURERS

S. N. GOSWAMI, GAUHATI

The tea-gardens of Assam numbering 758 have covered an area of 1,87,408 hector of land in Assam. There are 3.86 lakhs permanent labourers and another 72 thousand day labourers are also worked there as casual labourers in the gardens. All of them are known as Chah-mazdoors, who actually belong to about eighty different tribes and sub-tribes representing different linguistics and ethnic groups. But all of them have merged into one community within the tea-garden environment have developed a common culture. and it is a mixed culture of all different traditions and social habits. They have different fairs and festivals of each tribe. which have lost their original colours. Garaya or

Sahray is such an important and very popular festival of the mazdoors. It is very closely connected with the agriculture and they have taken special care of their cows in this occasion. The various songs composed in connection with this festival are also very important; these are actually composed and recited for the blessings of Mahadeva (whom they identify as the owner of cows) and the goddess of wealth. The author has made an attempt here to give a detail idea of the Garaya festival and its implication on the tea-garden labourers of Assam.

PR$_{(B)}$—17 मनोविज्ञान के दृष्टिकोण में अवतारवाद

रमेशचन्द्र गुप्त, वाराणसी

मनुष्य पुरातन काल से सृष्टि के मूल में एक अज्ञात शक्ति का दर्शन करता है, जो सृष्टि का मूलाधार है तथा जिसके द्वारा सृष्टि के सर्जन एवं विनाश की प्रक्रियायें घटित होती रहती हैं। इसी को मनुष्य ईश्वर की संज्ञा से अभिहित करता है। मनुष्य के मन में ईश्वर के प्रति आस्था और विश्वास उत्पन्न करने दुःख, पीड़ा तथा अत्याचार के क्षणों में उसके उद्धारक के रूप में अवतार की अवधारणा का विकास हुआ हैं।

मनोविज्ञान का ईश्वर अध्यात्म और दर्शन के ईश्वर से भिन्न होता है। श्री रोएड ने ईश्वर के रूपों का वर्णन किया है। १. लोकप्रिय के अर्थ में, २. आध्यात्मिक के अर्थ में, ३. दर्शन के अर्थ में।

हेगेल एवं स्पीनोजर का ईश्वर दार्शनिक ईश्वर है। विश्व का वह भाग जो किसी पर निर्भर नहीं है, वल्कि उसी पर शेष विश्व आधारित रहता है, उसी तत्त्व को ईश्वर कहते हैं। एच. थाउलेस ने आस्था, विश्वास, भावना, संवेग आदि के द्वारा ईश्वर के प्रत्यय का विश्लेषण किया है। मनुष्य के मन का नैतिक द्वन्द्व भी उसे ईश्वर में आस्था के लिए प्रेरित्त करता है। कभी कभी मनुष्य यह अनुभव करता है कि जब तक ईश्वर में विश्वास नहीं करेगा उसका भला नहीं हो सकता। यही विश्वास नैतिक चरित्र को सुदृढ़ करता है। इसी को मनोवैज्ञानिक, 'इच्छा-पूर्ति' (Wishfulfilment) प्रक्रिया मानते हैं।

मैक्डूगल ने पाप भावना को निषेधात्मक स्वानुभूति (Negative–self feeling) कहा है। इस प्रकार मनोवैज्ञानिक दृष्टि से ईश्वर को भावना का विषय कहा जा सकता है।

आधुनिक मनोवैज्ञानिक फ्रायड के अनुसार ईश्वर की रूपरेखा यथार्थतः मनुष्य के 'आदर्श अहं' की देन है।

अनेक मनोवैज्ञानिकों ने प्रायः मानसिक व्यापार के द्वारा ही ईश्वर की अवधारणा की व्याख्या की है।

मनोवैज्ञानिक दृष्टि से ईश्वरीय अवतरण की अवधारणा कठिनाई के क्षणों में मनुष्य में एक आत्मविश्वास पैदा करती है तथा विश्वास दिलाती है, वह नितान्त एकाकी नहीं है। कोई अदृश्य शक्ति उसकी सहायक है। इसी विश्वास के कारण मनुष्य कठिनता के क्षणों एवं पीड़ा तथा अत्याचार की दशा में अति निराश नहीं होता है।

PR(A)—18 DISINTERESTED ACTION : IS IT A PSYCHOLOGICAL IMPOSSIBILITY?

R. D. HEGDE, MULKY

The present monograph studies the nature of action and the possible controversy over its application in life which needs to be clarified and solved. The problem is discussed on the axis of the concept of 'niṣkāma karma' of the Bhagavadgītā. The Gītā prefers action to renunciation, in action tco, disinterested penchant for the fruits of action has been stressed. The dictum 'Niṣkāma Karma' raises variegated doubts since the Gītā advises to keep away from the lures of the outcome of action. The lures are forbidden to function as incentives to act.

It distinguishes action from inaction, and emphasises the importance of action. 'Niṣkāma Karma' is the thorniest ideal in the track of spiritual persuance: thorniest because it presupposes the harmonious blend of body, mind and spirit. The unity of these conditions depends upon an individual's mental readiness. Hence the topic is one of psychological importance.

The monograph further studies the distinction between non-specific and intentional actions. It examines in detail the various ideals of action presented by the Gītā.

The Gītā is not as much resorting to reasoning as the Freudian psychoanalysts in analysising human mind. They hold the opinion that even the most natural and trivial actions that appear as devoid of any intention are motivated by unconscious intention. Regarding the intentional actions too, the psychoanalysts speak of the role of an individual's interest and lures because the qualitatively varied goals and interests cause the motivation that is imperative for action.

The essay elaborates how the Gītā gets rid of the practical difficulties by recognising the trinity of Satva, Rajas and Tamas and by clarifying the need of spiritual outlook in guiding an individual for mental conclusions. The way of modifying the outlook as preached by the Gītā has been discussed in the concluding part of this monograph.

PR(B)—19 SOCIALISM AND THE GITĀ

JAYSHANKAR JHA, DARBHANGA

The Bhagavadgitā has been a scripture par excellence. Its importance has exceeded the confines of time and space. From Shankar to Tilak, the relevance

of the Gitā has been amply demonstrated in all the ages by the discerning scholars.

This part of our century is an age of social revulsions. The age-old values and traditions are in a flux.

A whole new set of ideas are striking deep roots in our social milieu.

In this changed context we need to reassess the relevance of the Gitā. Is it in consonance with the aspirations of this age? If affirmative, to what extent?

This paper (to be presented at the session) seeks to resolve this apparent contradiction in great details.

PR$_{(B)}$—20 'भूमा'

जोशी मालती जमीयतराम, वलसाड

प्राणि सृष्टि में मनुष्य शरीर दुर्बल तो है साथ विश्व के इतिहास में उसका अस्तित्व पल विपल का ही शायद कहा जाता है। फिर भी चैतन्य प्रज्ञा स्वयं ज्योति, मणि अपने मस्तिष्क में विराजने से आंतर्वाह्य क्रियाओं का साक्षी बनता है। इस ऐश्वर्य से वह स्व और समष्टि को पहचान कर शासन करने का प्रयत्न करता है।

आंतर्शुद्धि से इस अध्यात्म विद्या की यात्रा का प्रारंभ 'स्व' से होकर भूमा तक पहूँचता है।

छां. उ. सातवे अध्याय में नारद मुनि आत्मविद्या के लिये सनत्कुमारों के पास पहूँचे और नाम से भूमा तक प्रस्थान किया। धीरे धीरे प्रत्येक की महत्ता पिछान कर, नाम, वाक, मन, संकल्प, चित्त, ध्यान, विज्ञान, वल, अन्न, जल, तेज, आकाश, स्मरण, आशा, प्राण सुख भूमा के महत्त्व को पिछानकर ब्राह्मी स्थिति में पहुँचता है।

भूमा का अर्थ विशाल, निरतिशय। शंकराचार्य की व्याख्या, पंडित सातवलेकर जी की गीता में दिखाई गई आत्मा की दो अवस्थाएं भूमा और अल्प की तुलना। भूमा की विशालता से अपरिमीत आनंदानुभूति और एक मात्र प्रकाश की प्रतीति। भूमा का व्यापक स्वरूप। आत्मा की चार अवस्था में तूर्यावस्यारूप भूमा का दर्शन—आत्मारूप भूमा और ब्रह्म रूप भूमा का दर्शन। दोनों में अद्वैतता और विश्व के साथ अभिन्नता की झाँकी। भक्त नरसिंह मेहना संत समय के दृष्टांत। अन्य उपनिषदों, गीता, वेद में भूमा दर्शन की अनुमति।

मनोवैज्ञानिक दृष्टि से भूमा का अवलोकन, व्यवहार में तत्त्वज्ञान का महत्त्व। अध्यात्म दर्शन में भक्ति का प्रतिबिंब। भूमा के वर्णन से उपनिषद् का साहित्यिक मूल्यांकन और उपसंहार, भूमा के दर्शन से मानव के सर्वांगी विकास की तक। पूर्णता प्राप्ति में भूमा का महत्त्व।

PR$_{(B)}$—21 विश्व के अद्वितीय दार्शनिक : कृष्ण

ओम जोशी, इन्दौर

न केवल भारतवर्ष, अपितु विश्व के सभी दार्शनिकों, उपदेष्टाओं, महात्माओं और अवतारों में भगवान् कृष्ण अत्यन्त लोकप्रिय और "उत्तमपुरुष" हैं। वैसे भी वे जगद्‌गुरु तो हैं ही — कृष्णं वन्दे जगद्‌गुरुम्। श्रीकृष्ण विश्व के अद्वितीय दार्शनिक हैं, इसका प्रत्यक्ष, जीवन्त और सर्वोत्तम प्रमाण है— विश्वग्रन्थ गीता, जिसमें संसार की समस्त दार्शनिक, लौकिक और धार्मिक जिज्ञासाओं की सर्वथा वैज्ञानिक और तार्किक सन्तुष्टि यथावत् उपलब्ध और सुलभ है।

कृष्ण ने अपने संकल्पित वचनानुसार सज्जनों की पूर्ण सुरक्षा, दुष्टों के सर्वनाश और धर्म की पुनः स्थापना के लिये समय-समय पर प्रकट होकर सम्पूर्ण मानवजाति के गरिमामय इतिहास को और अधिक स्वर्णिम बना दिया है, साथ ही साथ अपने अमृततुल्य उपदेशों में कोटि कोटि जनों को आकण्ठ संतृप्त और कृतार्थ भी किया है। और तो और इस सकल सृष्टि का एकमेव नियामक और प्रकाशक सूर्य भी इन्हीं कृष्ण का परम शिष्य हैं, क्योंकि प्रभु ने उसे भी 'पारम्परिक—योगोपदेश' से कृतकृत्य किया है। इस तथ्य से यह तो स्वतः सिद्ध है कि भारतीय दर्शन की आर्यपरम्परा अनादिकाल से लेकर वर्तमानकाल तक अबाधगति से प्रवाहित है।

वस्तुतः कृष्ण ने गीता में सर्वोत्कृष्ट ज्ञान, सर्वोत्तम भक्ति (प्रेम) और सर्वोच्च कर्म की समन्वयात्मक शिक्षा दी है। इसके अतिरिक्त वे आत्म-संयम, त्रिविधताप, अहिंसा, सत्य, करुणा, कर्तव्यपालन और प्रत्येक अधर्मी के विरुद्ध ऊंची आवाज़ उठाने के साथ-साथ सतत संघर्ष करने के लिये भी सम्प्रेरित करते हैं। अतः विश्व के समस्त दार्शनिकों में कृष्ण जैसा महान् और कोई नहीं है। वे केवल भारतीयों के ही नहीं, वरन् मनुष्य मात्र के दार्शनिक भण्डार हैं। उनके "गीताई तात्विक-दर्शन" का 'विश्व-संस्कृति' की पृष्ठभूमि और मुख्य धारा में आज भी अत्यन्त महत्त्वपूर्ण और अत्यधिक विशिष्ट स्थान है।

PR$_{(B)}$—22 अशरीरिवाग्रहस्यम्

वी. के. कान्हे, रायपुर

अधुनातने काले "आकाशवाणी"ति शब्दः बहुशः प्रचलितः। किमस्याः आकाशवाण्याः स्वरूपं उद्भवश्च कुतो जातः इति, सर्वप्रथमं लोके वाङ्मये च कस्मिन्नार्थे प्रयुक्त इति गवेषणाविषयः। पुराणसाहित्येषु ऋषयः (तत्त्ववेत्तारः) देवता वा यथाकालं स्वकीयामशरीरिणीं वाचं लोकेषु श्रांवयन्तः दृश्यन्ते। वाचं व्याहरन्तः यदा सामाजिकान् अदृश्याः भवन्ति वाचश्च तेषां श्रुतिपथमायान्ति ताभिः वचोभिः आश्चर्यं मयं किञ्चित् विद्यास्थले तदा "आकाशवाणी" ति प्रयोगः।

प्रस्तुते शोधपत्रे अस्याः वाचः उद्भवः काले काले अस्याः सम्प्रयोगः वर्त्तमाने लुप्तायामपि तस्याः प्रकारान्तरेण स्वरूपभेदेन अवगमो भवतीति प्रपञ्चितम्।

PR(B)—23 IS SAMLEKHANĀ SUICIDE?

MEENA KELKAR, PUNE

The primary purpose of this paper is to explain how the Samlekhanā vrata is different from suicide.

Samlekhanā is one of the important vratas which a Jain householder has to take. There are two considerations in taking Samlekhanā : (1) When a man becomes helpless due to external disturbances or famine or old age or illness and he cannot carry on the life of observation of vratas, he may sacrifice his body for the sake of dharma. (2) The other consideration is to burn away the remaining Karmas much more rapidly without adding any other Karmās.

This practice has been often been confused with suicide and hence it is necessary to show how Samlekhanā and suicide are two distinct phenomena. Samlekhanā is prompted by spiritual motives, whereas suicide is prompted by selfish motives. Suicide is secret, Samlekhanā is open. Suicide is committed in all sorts of ways including violence, but not Samlekhanā. However, I shall not go into the considerations of secrecy or of the means used. We shall just consider the motives for suicide and Samlekhanā.

But the question is whether only in the religious context the action of giving up life is not suicide? or can there be another commitment which may enable one to give up life?

In order to consider this question I shall take two cases. One is the case of Sane Guruji and the other is the case of Arthur Koestler.

I feel that it is wrong to equate observing Samlekhanā vrata with the committing of suicide.

PR(B)—24 THE IMPACT OF ŚRĪMAD BHĀGAVATAM ON SAHAJĀNANDA SCHOOL

M. G. KHAJANCHI, BOMBAY

A cursory glance at Swāmi Sahajānanda's Vacanāmṛtam reveals his good grasp of almost the whole of the Śrīmad Bhāgavatam and the contribution made by his five chief disciples (sadgurus) not only in compiling and editing the said treatise by jotting down notes of what the teacher spoke in the satsaṅgī congregations in various towns of Gujarat and Saurastra and comparing the same with those of them but also by enriching its contents which are mostly in question-answer form. Svāmi Sahajānanda not only inherited Śri Veda-Vyāsa's concepts and doctrines as laid down in the Bhagavad Gītā and the Śrīmad Bhāgavatam but also his literary style.

In the view of this author, the Śrīmad Bhāgavatam offers the right clue to unfold the meanings and truths lying hitherto hidden in the Vacanāmṛtam and it is apprehended that without its aid, the Vacanāmṛtam would perhaps have remained too obscure a work to be understood by an apprentice in Indological Studies.

In the book named the Vacanāmṛtam, Svāmi Sahajānanda derives from the Śrīmad Bhāgavatam the topics like: (*a*) the four kinds of deluge (pralaya), (*b*) the four-fold salvation (mukti), (*c*) the eight kinds of idol (mūrti), (*d*) the eight kinds of accomplishment (siddhi), (*e*) the Bhagavad/Ekāntika dharmas, (*f*) the Nirguṇa/Ekāntika devotion, (*g*) the four-fold manifestations (vyūhas) and other incarnations (avatāras) of God, (*h*) the doctrine of Śri Naranārāyaṇa Ṛṣi, (*i*) the doctrine of difference from similar (sajātīya) and dissimilar things (vijātiya), excluding that of difference within itself (svagata), and so on. It would be more proper to call the Vacanāmṛtam a prolegomenon introduction to the Śrīmad Bhāgavatam than to say that the former is merely an extract from the latter.

PR(B)—25 THE CONCEPT OF GOD-HEAD IN THE BHAGAVADGĪTĀ

N. V. KOPPAL, DHARWAD

The reality of God, the Supreme, according to the Bhagavadgītā is unquestionable from the metaphysical point of view. But His existence can be proved only by spiritual experience.

The Gītā supports the Upaniṣads in many ślokas and declares that God, being 'unmanifest, unthinkable, immutable' (अव्यक्तोऽयमचिन्त्योऽयमविकार्योऽयमुच्यते ।) is the sole creator and material cause of the universe.

The Gītā emphasises also on the Supreme as the Personal God (Īśvara), the only material cause of the universe. He creates the world by his nature (Prakṛti) and resides in the hearts of all. He has got personal relationship with men in work, worship and prayer. Thus the Personal God is the cause for the creation, preservation and dissolution of the world.

In order to illuminate the Divine consciousness in human beings, the theory of Avatāra (the Divine binding Himself) is accepted in the Gītā.

Kṛṣṇa, the teacher of the Gītā is identified with Viṣṇu, the ancient God of Cosmos. He is the Puruṣottam, the Supreme Spirit who extends beyond cosmic process.

PR$_{(B)}$—26 शरणगतिदर्शक तीन रहस्य

सुनन्दा गु. कुलकर्णी, वाई

भारतीय तत्त्वज्ञान का मूलस्रोत वेदों में है। शरणागति की कल्पना वेदों में भी है। लेकिन शरणागति शब्द मात्र पहली बार श्वेताश्वेतरोपनिषद में ही है। यह शरणागति की कल्पना वेदान्तप्रवर्तक श्रीरामानुजाचार्य के "शरणागतिगद्य" नामक ग्रंथों में अच्छी तरह से बतायी है। श्रीरामानुजाचार्य ने शरणागति द्वारा वेदों में मोक्षोपाय नहीं बताया है। उन्हें—याने स्त्री-शूद्रादि को साक्षात् मोक्षोपाय बतलाया। जनसामान्य को शरणगतिद्वारा मोक्षद्वार सुलभ किया।

इस शरणागति में तीन रहस्य है। इन तीन रहस्यों में शास्त्र का सब ज्ञान समाविष्ट है। वे रहस्य इस प्रकार—(१) मूलमंत्रम्-ओम् नमो नारायणाय। (२) द्वयमंत्रम्—श्रीमन्नारायणचरणों शरणं प्रपद्ये श्रीमते नारायणाय नमः। (३) चरम श्लोकम्—सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज। अहं त्वा सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः॥

यह तीन रहस्य शरणगतिका सिद्धांत स्पष्ट रूप से कहते हैं। और जो कोई भक्तियोगादि का अवलंबन करने के लिए असमर्थ है, उन्हें मोक्ष के लिए यह साधन है।

यह शरणागति तत्त्व का विस्तार श्रीरामानुजाचार्य के वाद हुआ। उनके बाद जो मध्वाचार्यादि आचार्य हुए उन्होंने भी मोक्ष का साक्षात् उपाय शरणागति के द्वारा प्रस्थापित किया और जनसामान्य के लिए मुक्ति का मार्ग वतलाया। आजकल भी हम देखते है कि सब प्राचीन और अर्वाचीन सन्तों ने भी शरणागति का पुरस्कार किया है। इसमें ही शरणागति की महती समाविष्ट है।

PR$_{(B)}$—27 REFERENCE AND ACTION

AVANINDRA KUMAR, DELHI

There is a controversy whether it is words that refer to things in the world or persons who refer to things by using words in their linguistic actions. It is conceded that words acquire their referential connections to the world as a result of what people do with them. It follows that the claim that a particular word refers to particular thing is just an abbreviated way of saying that persons in the speech community use that word to refer to that thing. Referring as an action as anything that people do, is prior an order of explanation to reference as a semantic relation between a word and an object.

To make an admission like this is one thing and to take it seriously to follow it up and draw out its consequences is another thing. In speaking about language, philosophers often take it for granted that words are merely one kind of things among other kinds in the world that like other things in the world, world have various relations to objects and that these relations can be investigated, formulated and systematized.

The function of ascription presupposes the function of reference. The referring function is common to a variety of functions that a predicate may be used to perform.

PR$_{(B)}$—28 ŚAKTI CULT IN HINGLAZ GARH

PUSHPENDRA KUMAR, DELHI

Hinglazgarh, situated on the North-West frontior of Malwa, has been a centre of Shaivism, Vaisnavism, Jainism, Buddhism etc. The Śakti cult flourished from 700 AD to 1300 AD. During the reign of the Royal Parmar rulers, the worship of Nature in the various forms, female goddesses over whelmed the traditional worship of other gods, came to be recognized as the main cult throughout Malwa and the adjoining territories of Rajputana, Gujarat. Scores of Temples of Female Goddesses were errected to emphasis on the manifestations or the incarnations of the Goddesses. The remains of these temples are still available and can be seen in abundance in Una, Baroha, Gyarospur, Ghamnar, Udaipur, Patna, Moddi, Gandharvapuri, Dhulte, Karede, Hinglazagarh.

The images of Goddesses of Hinglazgarh have been recently discovered in thousands of number have been piled up in Museum. But still a greater number of such images is yet to be brought to light.

PR$_{(B)}$—29 हरियाणा के सूफी सन्त एवं कवि

मनमोहनस्वरूप माथुर, पानीपत

सूफियों का उद्‌गम ७७७ ई. से पूर्व माना जाता है। हरियाणा प्रदेश में सूफियों का आगम भारत में सूफियों के आगम के साथ ही मानना चाहिये। हरियाणा में सूफी मत के चारों सम्प्रदाय थे। किन्तु इनमें से चिश्ती और नक्ष्यबन्दी सम्प्रदायों का ही वर्चस्व यहाँ अधिक रहा। हरियाणा में सूफी सम्प्रदायों से सम्बन्धित प्रमुख केन्द्र नारनौल, हाँसी, सिरक्षा, हिसाए, जीन्द, पानीपत, करनाल और थानेसर थे। इन केन्द्रों पर रहकर अनेक सूफी साधकों ने काव्यसृजन किया। अपने चमत्कारों से जनकल्याण किया। अद्यावधि अन्वेषित ये साधक कवि हैं—बाबा फरीद, हज़रत बौ अलीशाह कलन्दर, हज़रत शमसुलद्दीन तुर्क पानीपती, हज़रत ख्वाजा अल्लाद्दीन बिन शेख़, बदालुदीन सुलमान, शेख़ जलालुद्दीन पानीपती, हज़रत शेख़ कुत्बुद्दीन मुन्नवर बिन शेख़ बहाउद्दीन हाँसवी, हज़रत शेख जीन्द हिसारी, हज़रत राजीमहम्मदशाह, अनामुल्ला पानीपती, शेख़ अब्दुलकदूस, शेख़ जुनैद, सान-उल्लाह पानीपती, मुहम्मद अफज़ल, शाह दुजान, हज़रत जलालुद्दीन थानेसरी शेख़ उसमान जिन्दापीर, हज़रत शेख़ निज़ामुद्दीन बिन अब्दुल बल्खी, शेख़ शाह अलीचिश्ती, शेख़ बहाउद्दीन चिश्ती, गुलाम नीलामी, गुलाम कादर ज़िलानी, ताजुद्दीन श्रेयसकार, नूरमोहम्मद, हिदायतुल्ला, शेख़ मुहम्मद, मुहम्मद अफ़ज़ल कादरी, गूला मीरां, नौबहार, इस्माईल शाह,

शाह सोढा, अबुशकूर सिलमा, शेख दादा साहव, गौस अली साहब, मौलवी अहमदउल्ला, बीबी आफिया 'उस्तादजी', शाह लखी, शाह कुमैश और जनकवि हस्नो।

इस प्रकार हरियाणा में सूफी साधक कवियों की एक लम्बी परम्परा रही है। इसमें दो प्रकार के साधक कवियों से हमारा परिचय होता है— १. इस्लाम के कट्टर समर्थक साधक कवि और २. सहिष्णु या उदारवादी साधक कवि। दूसरे वर्ग के साधक (सन्त) कवियों ने भारतीय भक्ति पद्धति के साथ सूफी मत का समन्वय किया। इन सभी कवियों की रचनाओं का माध्यम फारसी, उर्दू हरियाणवी, राजस्थानी मिश्रित उर्दू–हिन्दी ब्रज मिश्रित हिन्दी, पंजाबी रहा। उर्दू-फारसी की रचनाओं में भी हरियाणवी, पंजाबी, हिन्दी शब्दों के प्रयोग इनकी देशजता को सिद्ध करते हैं। हरियाणा में इन कवियों की रचनाओं का स्वरूप मुक्तक ही रहा। चिश्ती चिसम्प्रदाय में संगीत के महत्त्व के कारण इनकी मसनवियों प्रायः गेय हैं।

PR$_{(B)}$—30 JAGANNĀTH CULT—THE MELTING PART OF CULTURES

H. MISRA, BERRHAMPUR

Lord Jagannāth is a Hindu God with Tribal origin and Buddhist icons and Jain ascetism. The story of Jagannāth depicts the evolution of the Tribal image of God. The Sabaras continue to be considered the kith and kin of the Lord Jagannāth. The tribal culture have been woven into the Jagannāth culture and the acceptance of Hindus, Vaiṣṅavas, śaivas, śaktas, Gāṅapatyas etc. of the share of the Tribal culture proves to be the melting part theory, where all cultures have been blended together. Buddhist culture and Vaiśṅavic culture, co-exist in the Jagannāth cult. Jain's ascetism and tolerance are also part of the Jagannāth culture. Jainism was the state religion of Orissa during Kharavela period and continued to be such till the 1st century B.C. The cult of Jagannāth was the state religion during pre-Christian era. Amalgamation of all cultures as a cohesive culture constitutes the Jagannāth culture.

This is the contribution of Jagannāth cult as a philosophy and religion of the Oriya people.

PT$_{(B)}$—31 मूलाधार चक्र और उसका जागरण

रमाशंकर मिश्र, अयोध्या

कुण्डलिनी महाशक्ति का जागरण मूलाधार, स्वाघिष्ठान, मणिपुर, अनाहत, विशुद्ध और आज्ञा चक्रो के भेदन का परिणाम हैं। षट्चक्रो का भेदन करती हुई कुण्डलिनी जब सहस्रार में अपने पति परम शिव से आश्लिष्ट होती है, तो इस अवस्था को ही कुण्डलिनी का पूर्ण जागरण कहते हैं।

कुण्डलिनी योग या षट्चक्र-भेदन की साधना-पद्धति की प्राचीनता के बीज प्रागैतिहासिक काल में भी उपलब्ध होते हैं। उस समय की प्राप्त मूर्तियों में उत्थित शिवलिंग या लिङ्ग-योनि-संयोग की मुद्रायें कुण्डलिनी-जागरण की साधना-पद्धति से सम्वद्ध मानी गयी हैं।

शरीर में रीढ़ की अस्थि को मेरुदण्ड कहते हैं। मेरुदण्ड का सब से निचला स्थान "कन्द" कहलाता है, जहाँ से बहत्तर हजार नाड़ियों का विकास होता है, जिसमें इड़ा, पिङ्गला और सुषुम्णा सर्वप्रमुख हैं। मेरुदण्ड के बहिःस्थान में बायीं ओर चन्द्ररूपा इड़ा तथा दायीं ओर सूर्यरूपा पिङ्गला नाड़ी अवस्थित है। मेरुदण्ड के भीतर मध्य में गुणत्रितय वाली चन्द्र, सूर्य और अग्निरूपा सुषुम्णा नाड़ी है। यह सुषुम्णा नाड़ी "कन्द" स्थान से निकलकर शिर में सहस्रार तक अवस्थित है। सुषुम्णा नाड़ी के मध्य में वज्रा नाड़ी, वज्रा नाड़ी के मध्य में चित्रिणी नाड़ी और उसके भी मध्य में अतिसूक्ष्म, तन्तुरूपा ब्रह्मनाड़ी है। ब्रह्मनाड़ी का सबसे निचला भाग "ब्रह्मद्वार" कहलाता है, जहाँ से होकर कुण्डलिनी शक्ति सुवाधारा वाले प्रदेश में अर्थात् सहस्रार में प्रवेश करती है।

मूलाधार चक्र कन्द-स्थान में अवस्थित है ऐसी योगशास्त्र की मान्यता है। इसी मूलाधार चक्र में ऊपर की ओर स्थित स्वयम्भू लिङ्ग के ऊपरी भाग में कुण्डलिनी शक्ति सर्पिणी के समान साड़े तीन वलय आवेष्टित होकर ब्रह्मद्वार को आच्छादित किये रहती है। जब मूलाधार चक्र जागृत किया जाता है, तो कुण्डलिनी शक्ति अपना वलयाकार त्यागकर ऋजु रूप में स्थित होती है और ब्रह्मद्वार उद्घाटित हो जाता है। मूलाधार चक्र की कल्पना जहाँ की जाती है वह कन्द-स्थान गुदा स्थान से दो अङ्गुल ऊपर तथा मेढ़्र (लिङ्गमूल) से दो अङ्गुल नीचे है। मूलाधार चक्र में चार दल अधोमुख रूप में स्थित है। चार दलों के बीच मन्त्र 'वं शं षं सं' हैं। आधार पद्म की कर्णिका के मध्य एक चतुष्कोण पृथिवी मण्डल है जिसके अष्टकोण अष्ट शूलों से घिरे हैं। इस धरामण्डल के मध्य में धरा बीज (लं) सुशोभित है। लं बीज मन्त्र की गोद (०) में ब्रह्मा विराजमान है। ब्रह्मा के बायीं ओर "डाकिनी" नामक शक्ति सुशोभित है। मूलाधार चक्र की साधना में डाकिनी शक्ति का ध्यान, स्तव आदि अपरिहार्य है। आधार पद्म की कर्णिका के मध्य में "त्रैपुर" नामक त्रिकोण है, जिसके मध्य में कन्दर्प वायु विलसित है। त्रिकोण के मध्य में ही पुरुष-लिङ्ग के समान, तप्त कनक की आभा सदृश स्वयम्भू लिङ्ग विराजमान है। यहीं कुण्डलिनी शक्ति प्रसुप्त अवस्था में स्वयम्भु लिङ्ग को आवेष्टित किये हुये स्थित है। गुरु-उपदेश के द्वारा निर्दिष्ट साधना-पद्धति तथा मन्त्र-जप के द्वारा मूलाधार चक्र जागृत होता है।

PR$_{\text{B)}}$—32 INFLUENCE OF BUDDHISM IN ORIYA LITERATURE SPECIAL REFERENCE TO 'BOUDDHAVATAR KAVYA'

GIRIBALA MOHANTY, BHADRAK

At one stage Ancient Orissa was widely influenced by Buddhism and so far so Lord Jagannath is named as Mahabuddha. Oriya Literature was much influenced by Buddhist Religion. The main aim of this paper is to discuss how Buddhism was depicted not only in ancient Oriya Literature, but also in modern Oriya Poetry, especially in the Bouddhāvatar Kāvya of Fakir Mohan Senapati, the founder father of Modern Oriya Literature of 20th century.

PR$_{(B)}$—33 A STUDY ON SOME VERSES OF THE BHĀGAVATA MAHAPURAṆA IN THE LIGHT OF SOME UPANIṢADIC SENTENCES

ANJALI MONDAL, BURDWAN

Not only the language of the Bhāgavata is influenced by that of the Veda, but the Bhāgavata is much indebted to the ideas of the Vedic literature also.

The paper proposes to make a comparative study on some verses of the Bhāgavata Mahāpurāṇa on the basis of some Upaniṣadic passages and prove the Vedicism of the Bhāgavata as declared by the author of the Bhgāavata himself in the statement—

"Nigamakalpataror galitam phalaṁ"

PR$_{(B)}$—34 THE EPIGENETIC OR TRANSMUTATIVE CHARACTER OF THE STORY OF KṚṢṆA

B. K. MUKHOPADHYAYA, BHAGALPUR

The present dissertation deals with the epigenetic or rather transmutative character of the Kṛṣṇa myth prevalent in our traditional lore. For sources the present author has hinged on literature, inscriptions and folk-tradition.

From the period of the Ṛgveda down to that of the Brahmavaivarta Purāṇa Kṛṣṇa seems to be identical, though not apparently. The anti-Indra role played by Kṛṣṇa throughout our ancient literature is evident and may well hint at some new dimension.

The inconsistencies of the narrations on Kṛṣṇa in various Purāṇas fail to justify the stand of one and unbroken tradition. A good number of myths must have been mingled in later tradition, otherwise we would not have found variety in narrations.

Kṛṣṇa, among the Indian heroes, happens to be the most outstanding protagonist of the theory of incarnation as is evident from the Gītā, and he himself is looked upon as the man–incarnation of the knowable. But his human incarnation is a much later phenomenon. It is obvious that the Kṛṣṇa cult got momentum with the fall of the Vedic gods. It is worthwhile to mention that the Indra-cult and other Vedic cults were vanquished in the face of some indigenous or at least non-Aryan cults.

It is yet to be discerned how and when the Rādhā story, which added a new aroma, got into the main corpus of the Kṛṣṇa story.

A simple nucleus got complex with the advancement of time. A homogeneous idea marched into heterogeneity. The pouring in of myths of several ages and the milieu may only account for these variations.

Yadu, the ancestor of Kṛṣṇa, was a hero in the Ṛgveda and was brought by Indra from beyond the seas. Afterwards, he turned to be one of the sons of Yayāti, and was included in the line of Atri or Candra Vaṁśa, the most catholic of the Vedic families.

A certain portion of the Kṛṣṇa myth corresponds to the myth related to Jesus Christ. Previous scholars have already poined out to this resemblance, but the present author claims to present some conclusive evidences in this regard.

PR(B)—35 THE VAIRĀGYATARAṄGA OF SUNATHA

M. V. NALINI, MADRAS

The *Vairāgyataaraṅga* is an elementary treatise on renunciation written by Sunātha, son of Śeṣapaṇḍita. Having stated that *saṁsāra* is the cause of suffering and *vāsanā* entangles one in *saṁsāra* the poet adds that there cannot be any real happiness in *saṁsāra*. Realisation of one's true nature is possible only by giving up completely one's *vāsanā*.

The poet gives a graphic account of the grotesque and loathsome nature of everything connected with man from birth to death by analysing the six stages of existence, the travails of birth, and the four stages of life inextricably associated with impurity and characterised by ignorance. For attaining release from such existence, which works in a vicious cycle, man should seek the advice and guidance of the proper *guru*. Practising *śama* and the like and meditating on the true nature of the Self man attains final beatitude.

PR(B)—36 IMPACT OF VAISHNAVISM ON DOMESTIC RITUALS OF SOUTH INDIA

K. NARASIMHACHARYA, ARMOOR

Srivaishnavas are those who accept Lord Vishnu with his consort Laksmi as the Supreme Deity and follow strictly the tenents postulated by Sri Ramanuja and Alvars and Acharyas. These have converted into Vaishnavism all the people like Maladasari, Reddi, Velama and others irrespective of their caste and creed. They were admitted into Vaishnavism with due ceremony, i.e. stamping of burnt Sankha and Chakra on the shoulders. A person belonging to the same caste was empowered to perform all the rites of the people of their caste beginning with craddle to grave yard. For instance Maladasari from Harijans, Satani from non-Brahmins are entitled to perform the rites. These priests were not entitled to perform Vedic rites. To over come this these were initiated into Dravida Veda (i.e. works of Alvars) and permitted perform the rites quoting and using Dravida Veda. Satani will perform the marriage, citing the verses from the works of Alwars in lieu of the Vedic Mantras. Likewise Maladasari will perform the obsequies reciting the songs known as Tiru-nāmamulu which are free translations of the Dravidaprabandhās. Such practice is in vogue for the remaining fourteen rites. This practice is still prevalent in Andhra Pradesh. The present paper is an attempt to focus how the Dravida Veda is used in different domestic rituals.

PR(B)—37 श्रीराधातत्त्व विवेक :

भक्तिकान्त पाठक, भागलपुर

'श्रीराधाकृष्णाभ्यां नमः' इति मनसि निधायापि सन्देहो वरीवर्ति यत् कथं कृष्णाख्यानपरायणे श्रीमद्भागवते श्रीराधायाः न कुत्रापि चर्चा? एतावता श्रीराधायाः उपासना नवीनेति प्रश्नाकुलीभूतं मनोविचारप्रमुखानां जनानाम्। देवी भागवते निरस्यते शङ्केयम्। तदनुसारं श्रीराधा परमा शक्तिस्वरूपिणी आद्यप्रकृतेरवतारभूता। साद्याशक्तिः पञ्चधा स्मृता—

गणेशजननी दुर्गा राधालक्ष्मीः सरस्वती।
सावित्री च सृष्टिविधौ प्रकृतिः पञ्चधा स्मृता। (देवीभागवते, ९-१-१.)

श्रीराधा कृष्णस्य चिच्छक्तिरस्ति। सैषा ब्रह्माण्ड-विधायिनी। तस्याः स्वरूपं वेदेषु उल्लिखितमस्ति। सीतोपनिषः सीता राधैवास्तीति निश्चप्रचम्। ब्रह्मविद्यांस्वरूपपिणी उमा वेदेषु भूर्चचिता सा ब्रह्मविद्या परमात्मना सह सर्वदा विद्यमाना भवति। सा शक्तिः उमा। सा राधेति अवधार्यम्। इयमेव ब्रह्मविद्या उमा सीताराधासावित्री गौरी प्रभृतिरुपे वैदिकवाङ्मये परिकीर्तिता। वेदस्वरूपिण्या उमया सह वर्तमानत्वादेवेयं सोमरूपिणी राधा इत्यपि तत्रैव चर्चितम्। सर्वव्यापिसोमत्वं कथं परिच्छिन्नेन जीवेनाधिगन्तव्यमिति समुपस्थापयति कृष्णयजुर्वेदः

आक्रान्तः समुद्रः प्रथमेविधर्मंन्
जनयन् प्रजा भुवनस्य राजा।
वृषा पवित्रे अधि सा नो अव्ये
वृहत् सोमो वावृषे सुवान इन्द्रः ।।

वेदस्य त्रिसुपर्णमन्त्रे उमया ब्रह्मविद्यया सह सोमस्य वर्तमानत्वमुल्लिखितम्। परमात्मनः प्रेमभक्तिपरिपालिनी लीला त्रिसुपर्णमन्त्रे प्रतिच्छायितास्तीत्यस्मिन्नास्ति कश्चित्सन्देहलेशः।

'कमलेयं जगन्माता लीला मानुषविग्रहा।
देवत्वे देव देहेयं मनुष्यत्वे च मानुषी'

विष्णोर्देहानुरूपां वै करोत्येषात्मनस्तनुम् इति प्रमाणयति स्कन्दपुराणम् ।

सीतया समा राधापि अयोनिसंभवा मूलप्रकृतिस्वरूपिणी प्रणवस्वरूपिणी चास्ति। अत एव श्रीराधा सर्ववेदमयी सर्वशक्तिमयी त्रिगुणात्मकसंसाररूपिणी त्रिगुणातीता अखण्डसच्चिदानन्दमयी चेतिपरि गीयते वेदतत्त्वपुनराख्यानविवर्धनरूपेषु पुराणेषु। यथा ब्रह्मवैवर्ते —

गोलोकवासिनी सेयमत्र कृष्णाज्ञयाधुना।
अयोनिसंभवादेवी मूलप्रकृतिरीश्वरी ।।

आविर्भूता कमला राधारूपे इत्यस्य परिज्ञानार्थं शक्तिविषयकसंवद्धाख्यतत्त्वस्य रासतत्त्वस्य गोपीतत्त्वस्य च सम्यक् परिचयः सर्वथाऽऽवश्यकः।

एवमस्ति श्रीराधागोलोकवासिनी परमतत्त्वाभिरामा श्रीकृष्णानुगामिनी सच्चिदानन्दघनस्वरूपिणी स्वेच्छाविलासिनी वृन्दाविपिनमयूरी दिव्याह्लादैकमयी परमाशक्तिप्रमोदिनी परमप्रियप्रियतमा श्रीकृष्ण-प्राणेश्वरी भामिनी। "इत्योम्"।

PR$_{(B)}$—38 NĀTHA RELIGION AND ORIYA LITERATURE

KAILASH PATTANAIK, SANTINIKETAN

Nātha Religion is one of the major religion in Orissa. Literature is always influenced by Religion. Oriya Literature is also influenced by Nātha-Religion and Philosophy. The period of Oriya Nātha Literature is 10th-16th cent. It is mainly divided into two catagories : (1) Oriya Literature based on Natha Philosophy, (2) Oriya Literature influenced by Natha Philosophy. This paper is an attempt to deal with the both.

PR$_{(B)}$—39 BUDDHISM AS REFLECTED IN NAIṢADHACARITA

S. PUNJANI, DELHI

Śriharṣa has critically examined the doctrines of Buddhism in his famous work 'Khaṇḍanakhaṇḍakhādyam'. He, in the 'Naiṣadha' also states the fundamentals of Buddhistic philosophy.

It is interesting to note that Śriharṣa has mentioned only three of the four schools of Buddhism in his 'Naiṣadhacarita':

या सोमसिद्धान्तमयाननेव शून्यात्मतावादमयोदव ।
विज्ञानसामस्त्यमयान्तरेव साकारतासिद्धिमयाखिलेव ।। १०-८८

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(*i*) Sautrāntrika-schools believing in Sākāratāvāda.

(*ii*) Yogācāra or Vijñānavāda considering the universe nothing but consciousness (Vijñāna) only.

(*iii*) Śūnyavāda or the Mādhyamika school which believes in the dream-like illusory existence. He has omitted the 'Vaibhāṣika-school which holds that the external objects can be perceived directly. Advayācārya (1100 A.D.) in his Tattvaratnāvalī says that the above mentioned three schools belong to Mahāyāna. Hence it is clear that Śriharṣa follows the same tradition.

The poet-philosopher Śriharṣa mentions the Yogācāra-school in the following verse :

केनापि बोधिसत्त्वेन जातं सत्त्वेन हेतुना ।
यद्वेदमर्मभेदाय जगदे जगदस्थिरम् ॥ १७-३७

It negates the existence of external objects which are merely the creation of mind.

Śūnyavāda of the Mādhyamikas is reflected in so many verses of the 'Naisadha' in 21.88, he describes Buddha as one who has discarded the four modes of predication (चतुष्केटिविनिर्मुकत). He imagines the stomach of Saraswati as made of negation (शून्यात्मवादमतायोदरेव).

In this way Buddhism, though a nāstika darṣana is dealt with in detail by the kavi-paṇḍita Śriharṣa in his Naisadhacarita.

PR(B)—40 THE DHARMAVYĀDHA DIALOGUE IN THE MAHĀBHĀRATA

V. G. RAHURKAR, PUNE

Extensive treatises on law, philosophy, religion and custom together with numerous episode legends and discussions are incorporated in the Mahābhārata. The knowledge of these is essential for an adequate understanding of the moral, religious and philosophical ideals inherited by the Hindu from their forefathers.

The Dharmavyādha dialogue of the Mahābhārata Araṇyaka Parvan 3. 198-206. (Critical Edition, B.O.R I., Poona-4) with the Brahmin Kaushika comprises one of such discussion. The nature of Dharma is explained by D. to K. This dialogue is dritically analysed in this paper.

The dialogue contains seeds of *Advaita*, *Māyā* and *Brahmaṇ* and *Sāṁkhya.* The dialogue suggests ultimately that virtuous character (*Śiṣṭācāra*), *ātmajñāna,* and fearlessness are seen even in lower castes like the meat-sellers.

PR$_{(B)}$—41 CULTURE AND NATIONAL INTEGRATION

N. VENKAT RAO, HYDERABAD

In this paper on 'Culture and National Integration, an attempt is made to show Indian Culture, through the ages has always been a factor for National Integration. The Indian ethos never encouraged dead Uniformity, but encouraged Unity in Diversity. Differences in religious beliefs, languages and ways of life have always existed in India enriching the Country as a whole. But they were never allowed to vitiate National Unity. In a brief historical survey of the past and the present, this paper presents briefly how it is but natural to India to be secular not rejecting religion as such but by accepting various views in this regard. The great saying "EAKAM SAT VIPRA BAHUDHA VADANTHI" is the moving force behind Indian ways of life.

As is pointed in my brief paper, Divergence of views and approaches to intellectual, social and moral life has never undermind Indian Unity and feeling of oneness among the people. At no time there was dead unity in India. There is no time when there are not differences of thinking and acting of the Indian people. But there is no occasion, particularly in recent times when they didn't rise as one man to fight a common enemy. We can be sure of the glorious future, i.e. in store for us in our secular democracy.

PR$_{(B)}$—42 THE BHAGAVAD GITA—A PRACTICAL WAY OF DYNAMIC LIVING

NAVINCHANDRA RAWAL, VISNAGAR

Gita is a way to peace, prosperity, plenty and beauty, to create a MAN. The key–Yoga, a ballanced state of the mind. We know the good but we can't act it—put into practice. Two requisites of life—High Thinking and putting it into ACTION. Action seems impossible, inaction pervades and creates alibis. The exposition and the conclusion—The sole purpose of the Gita-teaching is to lead to action.

Arjuna's breakdown at the very outset—despondency and nervousness. The Lord's rebuking with a powerful suggestion—"Yield not"....Swami Vivekananda's comment on this. The plan and purpose of the teaching—upliftment of down trodden man to perfect MAN, by releasing his potent powers through development of the "Inner Self" to the highest.

The first step to Self-development—Clear Thinking and exactness of purpose, hence clearance of emotionalism-sentimentalism.

Man's first great task is to get rid of fear, and prove Faith instead. Man is made of Faith, as his faith, is so is he. The Teacher clears Arjuna's mind by showing him the universal plan.

Inevitability of work-action. "Work, without fruit"—a dilemma-actually the magic key to action. How far practical? Keeping eye only on fruit has played havoc today. Purity of means—Gandhiji. "Ma Faleshu Kadachana"—the best remedy of today's problems. Work being perfect fruit is bound to be so. Law of cause and effect operates.

How to get the balanced state of the mind?—Practice of Dhyana Yoga, i.e. Meditation. It calms down the roaring emotions also.—Man gets settled by loving absorption to the Lord seated in every heart.

PR$_{(B)}$—43 THE CASTE SYSTEM AND THE PROBLEM OF UNTOUCHABILITY

INDRANI SAHA ROY, COOCH BEHAR

The problem of untouchability has retained much of its monstrosity even today. In dealing with this problem I have taken up the following points for discussion :

First, four-fold classification of castes mentioned by Manu has been dealt.

Secondly, a similarity of Indian classification of castes and Egyptian classification of castes has been shown.

Thirdly, I have discussed the position of the so-called untouchable class.

Fourthly, I have mentioned the contribution of Raja Rammohun Roy and Kesab Chandra Sen and Mahatma Gandhi to abolish the untouchability.

Fifthly, I have shown the action taken by the India Government to abolish untouchability.

Sixthly, I have taken the view of Prof. V. K. R. V. Rao.

In conclusion I am of the opinion that the present economic condition is such that a group of people will remain in the haves group and the rest will remain in the have-not group and this have-not group will be the untouchable class so long as there is no change of present economic condition.

PR(B)—44 THE CONCEPT OF SADGURU AND THE FUNCTIONAL KNOWLEDGE OF BRAHMAVIDYA : A CASE-STUDY OF VIHANGAM-YOGA OF MAHARSHI SADAFAL DEV OF BALLIA

K. N. SAHAY, RANCHI

The *Ars-Granthas* like the *Vedas, Upanishads* and *Gita* are well-known for containing the sacred knowledge of *Brahmavidya.* In comparatively recent times, particularly Kabir's literature and also the writings of some other mystic saints were full of knowledge relevant to *Brahmavidya.* It raises a pertinent question; whether in modern times *Brahmavidya* remains exclusively confined to sacred books and is just a matter of reference, or its functional knowledge (*Kriyatmak jñāna*) is still somewhere available.

To get a proper answer to this question the reference of Maharshi Sadafal Dev and his *Vihangam Yoga* is necessary. He is credited with having re-discovered *Brahmavidya* in the modern time and propagated it among the masses. 'Vihangam Yoga' derives its name from one of the four *Margas* of *Yoga,* i.e., *Pipil, Kapil, Meen* and *Vihangam.* The *Vihangam* also refers to the mystic bird *Alal* mentioned in the writings of mystic saints. It is a *Devayana path* and is synonym to *Brahmavidya. Sahaj-Yoga, Para-Vidya, Chetan-Yoga,* and *Madhu-Vidya* also mean the same thing.

Maharshi Sadafal Dev was born in the Sengar Rajput dynasty of Sringi Rishi at village Pakri in the Ballia District of U.P. in A.D. 1888. He firmly believed that the Supreme Being was beyond the limits of mind, intellect and physical body. This God was a *Chetan Satta,* hence He could be known only through a *Sadhana* practised on the level of consciousness. As a result, he did hard penance for seventeen years and ultimately his efforts were rewarded when Sukrit Dev, the eternal *Guru* appeared before him, initiated him into *Brahmavidya* and conferred upon him the authority of a *Sadguru* and instructed him to propagate it for the benefit of humanity. He hardly had schooling up to lower classes but wrote or dictated over thirty books, *Swarveda* being his *magnum opus* entirely based upon his mystic experiences in the state of *Samadhi.* He shook up his mortal coil in 1954 during the *Mahakumbh* of Prayag and spoke from *Akshar Mandal* in the form of *Akashbani* which was heard for several minutes.

There are three types of Gurus : *Laukik, Vedic* and *Parmarthic.* The last one is adept in *Brahmavidya* and is known as *Sadguru.* There are four types of *Sadguru* : the *Nitya Anadi Sadguru*, *Swayam Siddha Sadguru*, *Abhyas Siddha Sadguru* and *Parampara Sadguru*. For a *Sadhaka* there, is no difference between *Sar-Sabd* and the eternal *Guru*, He frees a *Sadhak* from the limits of Nature or *Maya* and unites him with the *Sar-Sabd*.

Vihangam yoga has five horizons, or successive stages of *Sadhana* in which the first three fall under *Prakriti Mandal* while the remaining two are *Chetan Sadhana*. In fact, Vihangam yoga proper starts with the fourth stage which belongs to *Akshar Mandal* when a *Sadhaka* gets higher mystic experiences relating to *Diwadham*, *Makartar*, *Kamp*, *Parmanu Mandal* and creation, *Sadguru tattva*, real form of *Bhajan* and *Upasna*, and finally when *Surati* is transformed into *Nirati*, he becomes *Akarmi* and gets lost in the Bliss of *Sar-Sabd*.

PR(B)—45 BHAKTI AND ITS CHRONOLOGICAL DEVELOPMENT

R. N. SAMPATH, MADRAS

BHAKTI : Its content and meaning in the Vedic Period—References in the Upaniṣads—Nature of Practice in the Puranic Age—Aspects of it in the mediaeval period when religion has a renaissance—Its modern condition.

PRAYER: A synonym of Bhakti? Its form and content vis-a-vis—Christianity and Islam in the modern period.

PR(B)—46 THE ŚĀLAGRĀMA AND ITS WORSHIP IN ASSAM

HEMANTA KUMAR SARMA, GAUHATI

The śālagrāma, a kind of small, oval or round stone is considered to be a form of Viṣṇu, in His aniconic aspect, and is held in high esteem throughout India. According to the size, colour and markings, different kinds of śālagrāma have been given different names, viz. Madhusūdana, Padmanābha, Lakṣmīnārāyaṇa, Vāsudeva, etc. It is believed that each kind of Sālagrāma has beneficial influence upon the fortune of the worshipper. We have thus one hundred and seventy-one varieties of śālagrāmas which are believed to have possessed different kinds of magical virtues.

As in other parts of India the worship of śālagrāma has also been prevalent in Assam. A Brahmin or a Brahmin-priest worships a śālagrāma or śālagrāmas in his own *devagṛha* or in a public temple along with certain rituals prescribed for it. In this paper a brief account of the rituals has been given.

We have no early records as to when the śālagrāma was first worshipped in Assam. In this paper an humble attempt is made to show that the worship of śalagrāma in Assam was introduced along with the advent of the Brāhmaṇas in Kāmarūpa (Assam) as early as the 5th-6th century A.D. and it has been given an equal place of honour just like the pañca-devatās of the Hindu pantheon constituting a very significant part of aniconism. Like the *viṣṇupada* or *liṅga-yoni*, representing Viṣṇu and Śiva-Devī respectively, śālagrāma-worship occupied the most sacred ceremonial belief among its devotees for centuries, and it is even today a living faith among the orthodox Brāhmaṇas in particular.

PR(B)—47 ANANTA KANDALI'S RĀMĀYAṆA AND ITS PLACE IN THE BHAKTI-MOVEMENT OF ASSAM

NABIN CHANDRA SARMA, GAUHATI

It is well-known that the tradition of *Rāma-Kathā* was orally transmitted before it came into the form of written tradition. It was Vālmīki who put into shape and made it into a unified poem (i.e., the *Rāmāyaṇa*).

Although Vālmīki does never regard Rāma as an incarnation of Lord Viṣṇu in the genuine texts of the *Rāmāyaṇa* nevertheless Rāma emerges as God in the subsequent Sanskrit as well as in the vernacular literatures. The neo-Vaiṣṇavite renaissance alias Bhakti-movement of India initiated by Rāmānuja gave birth to the Rāma-bhakti cult that gave further fillip to the composition of *Mahā-kāvya* and *Khaṇḍa-kāvya* based on Rāma-lore of Vālmīki. As for example we may mention the *Bhuśuṇḍi-Rāmāyaṇa* and *Adhyātma-Rāmāyaṇa* as well as *Adbhuta-Rāmāyaṇa* which are composed to propagate Vaiṣṇavism, Śaivism, and Śaktism respectively.

Ananta Kandali (16th century A.D.) a powerful poet and an erudite Sanskrit scholar of the Vaiṣṇavite period of Assam was one of the important successors of the great tradition of the *Rāmāyaṇa* who made successful attempts to make his version of the *Rāmāyaṇa* 'a purely Vaiṣṇavite religious scripture' to meet the demand of the time. He rendered the *Rāmāyaṇa* into Assamese language being inspired by a proselytizing zeal. Ananta Kandali composed his *Rāmāyaṇa* after having consulted and discussed the *Bhāgavatapurāṇa*. In a nutshell his *Rāmāyaṇa* is an admixture of the *Bhāgavata-purāṇa* and the *Rāmāyaṇa* proper. Ananta Kandali has regarded *Srī Rāma* as '*Parama Brahman* (Supreme Being). No doubt, Kandali composed a new version of the Assamese *Rāmāyaṇa* in order to preach the Bhakti-cult, predominantely portraying the divine power and supernatural elements in Rāma, and identifying Him with '*Kṛṣṇas tu Bhagavān Svayam*'.

Ananta Kandali's chief contribution to the Assamese Rāmaite literatures seems to be the inculcation of the doctrine of Bhakti, done in lusty, racy vernacular. He synthesised the *Rāmāyaṇa* with *Bhāgavata-Purāṇa*. As such, Ananta Kandali's *Rāmāyaṇa* can claim a permanent and unique place in the Bhakti-movement as well as in the Bhakti-literature of Assam. In this respect his version of the *Rāmāyaṇa* has got similarity with *Bhuśuṇḍi Rāmāyaṇa*.

The Assamese version of Ananta Kandali's *Rāmāyaṇa* may rightly be said to have given a powerful artistic support to what was happening on the religious and social plane in the neo-Vaiṣṇavite movement in Assam at the time and it can be truly claimed that with such support the movement with sail and ballast went forward and gathered momentum.

PR(B)—48 EVOLUTION ACCORDING TO AUROBINDO AND ALEXANDER

T. SESHASAYEE, MADRAS

Since ages the mystery of the universe and its multifarious elements have led many to formulate different theories of Evolution.

Bhṛguvallī of Taittirīyopaniṣad explains that Anna, Prāna, Manas, Vijñāna and Ananda are the stages in the Evolution and the Ultimate Reality is Brahman.

Aurobindo elucidates his "Spiritual Evolution" through the concepts Matter, Life, Psyche (or soul), Mind, Supermind, Bliss, Consciousness-force, Existence.

Samuel Alexander in his "Emergent Evolution", states that Matter, Life, Mind and Deity are the evolutes of space-time matrix.

The aim of the present paper is to draw a comparison between the aforesaid theories of Evolution.

PR(B)—49 NOTES FOR A HISTORY OF THE BHAGAVAD GĪTĀ

G. GISPERT-SAUCH, S. J., DELHI

This paper is presented as a homage to the Gītā on the occasion of the second centenary of its first translation into English by Sir Charles Wilkins in 1785. It consists of three parts. In the first part some data on the history of the translations of the Bhagavagītā collected in recent publications are briefly presented. In the second part the earliest known reference to the Gītā in European literature is for the first time translated from the Portuguese into English

and presented to scholars. It dates from 1560 and was printed in 1562, more than two centuries before the translation of Wilkins. Another probable reference dating from 1614 is also introduced. In the third part a few questions are raised- about the reasons why references to and consequently knowledge of the Gītā seem to be so rare in missionary writing from India in the 16th and 17th centuries, the texts presented above being the exceptions, and this in authors who took a lively interest in the religions of the country and seem to be reasonably informed about them, including Sanskrit literature. This fact together with the relative abundance of the translations and commentaries as shown in the first part of the paper lead one to both accept and yet qualify heavily the recent thesis that the popularity of the Gītā is partly a modern phenomenon.

PR(B)—50 महिमा धर्म में विश्वप्रीति का स्वरूप

शक्ति प्रसन्न सामन्तराय, शान्तिनिकेतन

उन्नीसवीं शताब्दी में महिमा धर्म उड़ीसा में उत्पन्न और समृद्ध था। यह धर्म दूसरे किसी पड़ोसी राज्यों में परिलक्षित नहीं हैं। भीम भोई इस धर्म के प्रधान प्रवक्ता हैं। महिमा-स्वामी के द्वारा वे इस धर्म के प्रति अनुरक्त हुए थे। भीम भोई के द्वारा ही महिमा धर्म उड़ीसा में यथार्थ रूप में विकसित हुआ है।

सामाजिक जीवन में व्याप्त कुसंस्कार एवं अन्धविश्वासों का विलोपन ही महिमा धर्म का प्रधान लक्ष्य था। भक्तों के प्रातःकालीन क्रिया-कलापों भी स्वतन्त्र तथा आध्यात्मिक ऊर्ध्वता एवं सामाजिक शुद्धता में सहायक थे। समग्र विश्व महिमा धर्म के लिए 'एक' है। प्रत्येक मनुष्य एक दूसरे के भ्रातृवत् हैं। सार्वजनिक कल्याण एवं लोक मंगल की भावना उन्नीसवीं शताब्दी की उत्कलीय 'रेनासाँ' का ही परिणाम थी। महिमा धर्म को इसके विश्वकल्याणकारी दृष्टि के कारण इस पुनर्जागरण का धार्मिक रूप कहा जा सकता है।

PR(B)—51 आराध्यशैव श्री मुदिगोन्डनागलिङ्गाराध्य और उनके ग्रन्थ

एम. केदारनाथ शर्मा, सिद्दीपेट

"शिवस्येदम् शैवम्"—शिवसम्बन्धित सभी शैव कहलाते हैं। सनातन तथा आद्य, यह "शैव" "रेवणादि द्वादशाचार्यों" से व्याप्त हुए है। प्रसिद्ध षण्मतों (षड्धर्मों) में "शैव" को प्रथमोल्लेख से अत्यन्त प्राधान्यता प्राप्त हुई थी। काल गति में "सामान्य, शुद्ध, मिश्र, वीरशैव नामों से "शैव" चतुर्विध बने थे। फिर 'वीरशैव' ने "वैदिक-अवैदिक", नामों से दो भाग होकर वैदिक वीरशैव ही "आराध्य-शैवि" हुआ। इसका "विशिष्ट शिवाद्वैत, शिवाद्वेत एवं दो नामांतर भी प्राचुर्य में हैं। "आन्ध्रप्रदेश" में ही "आराध्यशैव" का अधिक प्रामुख्य है।

"वेद विधिके-अनुसार यज्ञोपवीत यज्ञ-यागादि कर्मों को आचरण मैं लाते हुए गुरु के मुखत : "मन्त्रराज-पञ्चाक्षरी" का और "लिङ्ग" का ग्रहण करके सदा अपने अङ्ग पर ही रखते हुए "पट्कालों में शिवस्वरूप, निरवयवात्मक लिङ्गराधना करने वाले आराध्यशैव हैं।।

"शिवाद्वैत" सिद्धान्त प्रतिपादकों-द्वादशाचार्यों में रेवण से लेकर लकुलीशाचार्य तक इनके महिमोपेत प्रवचन प्रभाव विना ग्रन्थस्थ तो नहीं हुए थे। श्री नीलकण्ठाचार्य ने प्रस्थानत्रय रचना किये। "श्रीकंठ" नामक अन्वर्थ नाम भी इनको है। व्याससूत्र भाष्य नीलकण्ठाचार्य महोदय से रचित होकर "नीलकण्ठ-भाष्यम्" नाम से प्रसिद्धि पाकर आराध्यशैवों के लिए परम प्रामाणिक हुये हैं।

अनन्तर काल में १२ वीं शताब्दी में उत्पन्न हुए श्री मल्लिकार्जुन पण्डिताराध्यजी ने शैव मतोद्धारण के अधिकतम परिश्रम करके, "नीलकण्ठभाष्य" सेवन मोक्ष कांक्षियों को अवश्य है एवं विध कहते हुए "शिवतत्त्वसार" इत्यादि ग्रन्थ रचनों से अनेक वाद-प्रतिवादनों में विजयी हो—"पण्डिताराध्य" नामक गौरव चिहन से भूषित हुए थे। इनके पूर्व में सामान्यकर "पूज्यार्थ" में कहते हुए "आराध्य" शब्द श्री मल्लिकार्जुन पण्डिताराध्य के काल से ही "जातिवाचक" हुआ था।

तदनन्तर आधुनिकों में "श्री मुदिगोण्ड नागलिङ्गाराध्य जी" शैव मत प्रचार में प्रमुख बने थे। सन् १८७६ ईश्वी में "गुण्टूर" जिले "ताटिकोण्डा" नामक गाँव में इनका जन्म हुआ। "ज्वालाम्बिका अघोरनाथ" जननी जनक हैं। लिङ्गाम्विका' धर्मपत्नी थी। दीक्षागुरु श्री मल्लम्पल्लि वीरेश लिङ्ग शास्त्री, विद्यागुरु सकलविद्या पारंगत श्री श्रीनिवास दीक्षित जी थे। "रक्षारुद्राक्षचण्डमार्ताण्डम्" ग्रन्थ रचना में प्रारम्भ ग्रन्थ·है। इस ग्रन्थ "गुरुचरणार्पित" करे थे। दीर्घ समासयुक्त कठिन शैली में श्लोकमय, पद्यमय, वचनमय गद्य-पद्यात्मक रूपों में "संस्कृत-आन्ध्र" भाषाओं में "ब्रह्मपथ" वेदान्तार्थ परिष्कार तार हार, विद्यास्थान विनिर्णय"—मतविनोद चर्चा "इत्यादि शताधिक ग्रन्थों को "श्री नागलिङ्गाराध्य जी ने लिखे हैं। शैवरहस्यवोधिनी, श्रौत शैव प्रकाशिका, ज्ञानवाहिनी, तीन मासिक पत्रिकाएँ चलाते थे।

१९२९ ईस्वी में "आन्ध्र साहित्य परिषद्" व्यवस्थापकों ने श्री नागलिङ्गाराध्य जी" को "महोपाध्याय" उपनाम से भूषित करे थे।

"शैवमहापीठाधिपति" बनकर "शिवाद्वैत मत प्रचार, शैवग्रन्थ रचनाओं से, भाष्य व्याख्या लेखन से ही जीवितकाल चरितार्थ हुए थे। इसीलिए "शिवयोगी" भी कहते हैं।

"श्री शिवयोगी, महोपाध्याय, मुदिगोण्ड नागलिङ्गाराध्य जी, और उनके रचित ग्रन्थ रत्न आराध्यशैवों के लिए सदा चिरस्मरणीय हैं।।

PR(B)—52 THE ŚIVA CULT

R. M. SHARMA, CHANDIGARH

Śaivism is based on the concept related to Lord Śiva and a Śaiva is the devotee of Śiva, who takes the Dīkṣā (the Mūlamantra) from his spiritual teacher. Even before the Christian Era, Śaivism prevailed in one form or the

other. In earliest Sanskrit writings also, it has found a suitable place. Although Belvalkar and Ranade find the origin of Śaivism in the Mahābhārata, yet the thought has been clearly available from the period of the Ṛgveda. In the Ṛgveda, Rudra has been mentioned at various places. It was in the R.V. itself that the Rudra-Śiva was considered as the highest power. Further, the Śatarudrīya adhyāya of the Y.V. is popularly known for the worship of Śiva. In this, one hundred names of Siva have been mentioned and out of them some like Paśupati, *Kapardin*, Śarva, Bhava, Śambhu and Śiva are prominent.

In the Atharvaveda, several names and forms of Rudra have been mentioned. For example, therein Bhava has been said as the ruler of the men and Śarva as the ruler of animals. In the Śatapatha and Kauṣitaki Brāhmaṇa, Rudra has been mentioned as the son of Uṣas. In them, the eight prominent names of Śiva, Rudra, Śarva, Ugra, Aśani, Bhava, Paśupati, Mahādeva and Īśanana are found. In the Gṛhyasūtras, Rudra has been referred to as a dreadful deity. As far as the Upaniṣads are concerned, in the Śvetāśvatara, there is a mention of Maheśvara and in the Kena, Umā (Pārvatī) has been referred to as the wife of Śiva. In later Upaniṣads in the Atharvaśirṣopaniṣad, Rudra has been described as Brahman. The Śaiva Kaivalyopaniṣad speaks of Śiva as Brahman and the Pañca Brahmopaniṣad describes Śiva as Satcidānanda. In pauranic literature, in the Mahābhārata (Bhīṣma Parva), there is a reference regarding Arjuna's asking for the Pāśupatāstras. In the Anuśāsana Parva, Kṛṣṇa describes the significance of Śiva. In the Śrīmad Bhāgavata also, there is a mention of Śiva, who has been cursed by Dakṣa Prajāpati. But the Śiva Mahāpurāṇa is the chief regarding the description about Śiva.

These references make it clear that the concept of Śiva and Rudra is quite old and Vedic. We may also add here that much has been said about Śiva in Dravidian literature. It is a different matter that the originality of the same is questionable.

PR(D)—53 हठयोग में कुण्डलिनीं शक्तिविचार

सुरेन्द्रकुमार शर्मा, दिल्ली

प्राचीन भारतीय विचारप्रधान ज्ञानगंगा का प्रवाह अनादि काल से ही एक अखण्ड महासत्ता के अन्वेषणार्थ प्रवाहित होता आया है। उस अखण्ड सत्ता की प्राप्ति का हेतु, प्रकृति-वोध, आत्मानुभूति और किसी ने चित्त-वृत्ति का निरोध कहा है। इन दर्शनों में प्रक्रियात्मक दर्शन हठयोग ने कुण्डलिनी उद्बोघन को ही परम लक्ष्य की प्राप्ति का एक मात्र उपाय वताया है क्योंकि यही जीव की मार्मिक शक्ति समस्त ब्रह्माण्ड की उत्पत्ति एवं विनाश रूपी कार्य का कारण वनके मूलाधार चक्र में सुप्तावस्था को प्राप्त करती है।

इस के स्वरूप की चर्चाविषयक प्रसंग में यह बताना अत्यावश्यक हो जाता है कि यह शक्ति चित्स्वरूपा है और शंकर की जड़ माया से भिन्न स्वरूपा है। इस शक्ति का जब उद्‌बोधन होता है तो यह क्रमशः मूलाधार, स्वाधिष्ठान, मणिपूरक, अनाहत, विशुद्ध और आज्ञाचक्रों का भेदन कर, अर्थात् इस पिण्ड रूपी ब्रह्माण्ड के सभी तत्त्वों को जानकर सहस्र चक्र तक पहुँच कर विश्राम लेती है और इसी विश्रामस्थल को अन्तिम लक्ष्य कहा गया है।

जिस जीव ने परम लक्ष्य को शक्ति तत्त्व द्वारा जान लिया है, वही वास्तव में मुक्त है।

परम शिव की सृष्टि करने की इच्छा ही शक्ति है और यह शक्ति क्रमशः निजा, यश, अपरा, सूक्ष्मा और कुण्डलिनी रूपी पाँच अवस्थाओं से गुजरती हुई स्फुरित होती है। इस शक्ति की अन्तिम अवस्था का नाम ही कुण्डलिनी शक्ति है। इस सूक्ष्म शक्ति का परिणाम ही स्थूल जगत् है और इस त्रिगुणात्मिका के यथार्थ स्वरूप का ज्ञान ही वास्तव में मुक्ति है।

PR(B)—54 THE MANUSMṚITI, AND SĀṄKHYA-KĀRIKĀ

A. K. SHASTRI, BHARUCH

1. *Introduction*: The principles of Sāṅkhya are described in first chapter of Manusmṛti and the Sāṅkhya-Kārikā. Manusmṛti describes the principles of 'theory of the being', 'theory of the world of living things, the 'subtle body', 'the destrution' only. While Sāṇkhya-Kārikā describes all principles of Sāṇkhya.

2. *Type of Sāṅkhya* : There are two kinds of Sānkhya—Seśvara and Nirīśvara. In Manusmṛti both the types of Sānkhya are found. While in Sānkhya-Kārikā there is Nirīśvara Sāṅkhya only.

3. *Theory of being*: According to Manusmṛti there are eight varieties of theory of being :

(1) The world of Golden egg.
(2) The world of Heaven and Earth.
(3) The world of name and work.
(4) The world of four classes.
(5) The world of man and woman.
(6) The world of Manu.
(7) The world of ten prajāpatis.
(8) The world of the Mahat and the rest.

According to Sāṅkhya-Kārikā the theory of being is—from prakṛti Mahat is born, from that mahat ego is born, and so on. The total of all these is 24. Puruṣa is different from the 24 elements.

According to Manusmṛti there are many root causes of the world and according to the Sāṅkhya-Kārikā the root cause of the world is the Prakruti only.

4. *Time of Manusmṛti and the Sāṅkhya-Kārikā*: The Manusmṛti existed in the second century A.D. and the Sāṅkhya-Kārikā was prepared between 300 to 400 A.D. So there is a gap of one hundred or two hundred years between Manusmṛti and Sāṅkhya-Kārikā.

5. *Conclusion* : We find principles of Sāṅkhya discussed in Manusmṛti in its own way, Sāṅkhya-Kārikā is a text that follows the principles of Sāṅkhya Darśan.

PR(B)—55 ŚUDDHĀDVAITA

A. D. SHASTRI, SURAT

The term Śuddhādvaita is used for Vallabha's system of the Vedānta. It is first used by Giridhara in this sense and the attribute Śuddha is explained mean that which is devoid of any connection with Māyā. Giridhara says that the ācārya has qualified the 'advaita' by the attribute Śuddha. Who is this ācārya?

It is interesting to note that Madhusūdana Sarasvatī uses the term Śuddhādvaita for Śaṁkara's system. Madhusūdana and Vallabha were contemporaries and had very cordial relations; and they were very near to each other even in their beliefs. Vallabha even sent his son Viṭṭhalanātha to Madhusūdana for studying various Śāstras.

It is quite possible that Viṭṭhalanātha and his sons might have used the term Śuddhādvaita to their advantage in oral discourses, but not in writing, out of respect for Madhusūdana. Giridhara is far removed from Viṭṭhalanātha and has no such inhibitions. Perhaps, he honestly believes that the term was coined by Vallabha and/or his son.

PR(B)—56 THE BHAGAVAD GĪTĀ AND GOD

K. N. SHARMA SHASTRI, HISSAR

The Gītā is counted as one of the greatest scriptures of the world, There would hardly be any choice better than that of the Gītā, to know the self/supreme self/God fully. The characteristic names for God, used in Gītā, depict His character in general. In particular, Gītā illustrates the nature of God "three-in-one", through the 'Parama Puruṣa; the 'Akṣara Puruṣa' and the 'Kṣara Puruṣa'. He who succeeds in getting at this knowledge of self, is sure to attain the requisite ends of life.

In fact, Kṛṣṇa was not the incarnated God, but he delivered the discourse of Gītā so estatically and from the standpoint of the self that he himself looked like Brahma for the time being. According to our tradition—"He who knows the Brahma is himself the 'Brahma'. Kṛṣṇa as is endowed by the epithet of 'Yogeshwara' time and again, was a reputed Yogi of the times. The Gītā, itself, refutes the theory of God-incarnation, vehemently.

The all-pervading power cannot descend into "a single" person in a special way. Of course, in a general way, the whole of the world is its manifestation merely.

The Gītā does not give any importance to the other popular gods either. They are nothing but the varied manifestations of God, and deserves no worship of the kind.

To search him out is to get lost. God as depicted in the Gītā, is of such a mightly nature that he cannot be denied away even by atheists, because they, too, cannot deny themselves, at least. The remedies lie in self-knowledge, because it is a panacia cure to all diseases of the sort, we face.

PR$_{(B)}$—57 SOCIAL STATUS OF WOMEN IN KAUṬILĪYA ARTHAŚASTRA AND MANUSMṚTI

SUNANDA Y. SHASTRI, AHMEDABAD

In this paper an attempt is made to compare "Social Status of Women in Kauṭilya's Arthaśāstra and Manusmṛti" with special reference to following four topics, i.e. "Relation between husband and wife", "Women and Property", "Women and Public Life" and "Women and Law".

It is very interesting to note that in connection with relation between husband and wife both Kauṭilya and Manu advocate that there should be intense love, mutual understanding, co-operation and spirit of devotion towards each other.

Kauṭilya has allowed divorce in the circumstances like incurable disease and hatredness towards each other. Whereas Manu is dead against the separation of husband and wife in any circumstances. Again Kauṭilya—though does not whole-heartedly support 'Niyoga' still he allows it when husband is incapable of creating progeny. While Manu consents it as social custom prevalent in his time but personally he criticises it in various ways.

In the works of Kauṭilya and Manu women are not entitled to inherit or possess immovable property. Even women had no right of transaction of their own property (i.e. Stridhanam). In the Arthaśāstra women of upper three classes were not allowed to go out of the house and move in society freely except on the occasions like death, birth, marriage and calamity. Where as in the Manusmṛti women were not allowed to visit public place without permission. According to Kauṭilya women's presence is necessary in the court of law only when there are cases concerned about women, rape, and adultery otherwise there presence is not required. Manu agrees with Kauṭilya in this matter, but he further declares that women are fickle minded and thus their witness is invalid. These views of Kauṭilya and Manu are the reflections of the society of their time in which womens' position was degraded and their importance is not duly recognized for the welfare of the Society.

PR(B)—58 NAGĀRJUNA—A MAHĀYĀNIST

Y. S. SHASTRI, AHMEDABAD

Dr. A. K. Warder of Toronto University has questioned the authenticity of Nāgārjuna being Mahāyānist in his recently published paper, viz. "Is Nāgārjuna Mahāyānist?" In this paper Dr. Warder tried to prove that Nāgārjuna is not Mahāyānist, only on the basis of Mādhyamika-kārikā. The gist of Warder's paper is that Nāgārjuna is not Mahāyānist because he quotes many early Buddhist texts, but neither mentions nor quote any Mahāyāna-sūtras. Sources of his work Mādhyamika-kārikā is Tripiṭakas and entire Mahāyāna literature is posterior to Nāgārjuna. And again Nāgārjuna does not use the word 'Mahāyāna' in his Mādhyamika-kārikā.

Now, first of all Dr. Warder taking an advantage of atmosphere of Chronological un-certainty of early Mahāyāna literature states that entire Mahāyāna literature is posterior to Nāgārjuna. The learned author forgets that mere quoting from earlier texts is not criteria in judging Nāgārjuna as non-Mahāyānist, but it lies in the logical assessment of the development of doctrine of emptiness in the early Buddhism, and works posterior to Nāgārjuna. Conception of Śūnya is found in early texts of Buddhism but not in a fully developed form. Aṣṭasāhasrika prajñā pāramitā (1st of 2nd century B.C.) is the most primitive and fundamental of all those dealing with the idea of emptiness which developed out of the causation theory in primitive Buddhism. In this prajñā-pāramitā also, the doctrine of Śūnya is not systematically analysed, though, it is the fundamental doctrine of this work. It is Nāgārjuna, who systematised this scatered doctrine of Śūnya in his Mādhyamika-kārikā. Sources of his work is undoubtedly prajñā-pāramitā literature which was existent prior to Nāgārjuna.

Dr. Warder again forgets that all the schools developed within the Buddhism claim that their's the real teaching of Buddha and quote early Piṭakas to defend their view. Nāgārjuna quotes early texts, this means, he wanted to show that this school is founded on the solid foundation of teachings of Buddha. But it does not prove that he was not Mahāyānist. It is matter of difference of interpretation which demarcates mahāyānists from early Buddhists.

Again, it is illogical to say that Nāgārjuna does not use the word 'Mahāyāna' in his work, and thus he is not mahāyānist, because in that case many great writers of other school of thought who did not mention in their works, to which school they belong may be said to be belonging to other school of thought is not easily to dismiss the views of eminent philosophers, biographers, commentators of Mahāyāna Buddhism who have considered Nāgārujna as Staunch Mahāyānist.

PR(B)—59 VALLABHA'S INTERPRETATION OF THE VASTRĀHARAṆA EPISODE IN THE BHĀGAVATA

NOEL SHETH, PUNE

The *Bhāgavata Purāṇa* (10.122.1-28) tells the story of how Kṛṣṇa takes away the clothes (*vastrāharṇa*) of the herdmaidens while they are bathing in the river Kālindī. This episode is well-known, but a detailed study based on the Sanskrit Commentaries has not yet been presented to the scholarly world. The *Bhāgavata* interprets the episode in the context of *bhakti* (See my book, *The Divinity of Krishna*, Delhi : Munshiram Manoharlal, 1984, p. 56), but the commentators attempt to bring out the fuller mystical meaning of this event. Since the A.I.O.C. is meeting in Gujarat, I shall concentrate on Vallabhacharya, comparing his references with those of Śrīdhara, Jīva Gosvāmin, Vīrarāghava, Vijayadhavaja, Viśvanātha Cakravartin, Śukadeva, Sundarśana Sūri and Gaṅgāsahāya.

In tracing the spiritual progress of the herdsmaidens Vallabha shows how their love is purified and transformed. With psychological insight he portrays the ups and downs in this journey. He delineats the various dispositions of the maids : their states of suspicion, fear and confusion, their humility, their faith and trust in Kṛṣṇa and their attainment of salvation. We see how Kṛṣṇa loves them and yet is harsh with them to uproot their pride, taking away their clothes which come between them and him. He investsthese clothes with his own love and thus transfigures the herdsmaidens.

After following the path taken by the herdsmaidens in their spiritual odyssey, we shall see how Vallabha contributes a spiritual and symbolic interpretation of this event, imparts a richer meaning to it through associations and etymologies and attempts to morally justify Kṛṣṇa, his companions and the herdsmaidens.

PR(B)—60 कठोपनिषद् में "तीन" संख्या का उपयोग एवं महत्त्व

भक्तिनाथ शुक्ल, वल्लभविद्यानगर

कृष्णयजुर्वेद की कठ शाखा के अन्तर्गत कठोपनिषद् का समावेश होता है। उपनिषद् में ब्रह्मविद्या का विषय मुख्य है, फिर भी अग्निविद्या की उपासना एवं दान का महत्त्व भी बताया गया है।

प्रारंभ में नचिकेता पिता की दानवृत्ति पर आश्चर्यान्वित होता है और पिता को पूछता है कि आप मेरा दान किसको करेंगे। यह बात तीन बार पूछी जाती है।

पिता उसको यम के पास भेजता है, और वह तीन रात्रि तक रहता है। यम जब आते हैं तब तीन वरदान उसको देते हैं।

अग्नि उपासना में भी तीन-संख्या स्पष्ट रूप से उपयुक्त की गई है।

तीन–संख्या का यहाँ क्यों उपयोग किया गया है, और उसका क्या महत्त्व है–उसकी चर्चा यह शोधपत्र में की गई है।

PR(B)—61 बौद्ध धर्म लोक धर्म

दयानन्द शुक्ल, सीतापुर

बौद्ध धर्म वह धार्मिक महायश है जो भारतवर्ष से चलकर सुदूर एशिया एवं विश्व के अनेक देशों तक पहुँचा। भगवान् बुद्ध का जन्म ऐसे समय में हुआ था जब समाज में वैदिक ऋषियों द्वारा सम्पादित जीवनादर्शों में कर्मकाण्ड की काई जम गई थी। हिंसा एवं क्रूर यज्ञों द्वारा परमेश्वर की पूजा की जाती थी। परमेश्वर की व्याख्या में ही अनेक मतवाद उठ खड़े हुये थें। नैभामिक, वितर्कवादी, भाग्यवादी कालवादी, अक्रियावादी तथा स्वभाववादी आदि अनेक असंगत मतवादों के कारण धार्मिक आस्था अस्थिर हो गई थी। इसी कारण महाकवि अश्वघोष "बुद्ध चरित" में बुद्ध के जन्म को लोक कल्याण, ज्ञान प्राप्ति दुःखार्त प्राणियों की रक्षा आदि का हेतु मानते हुये, अलौकिक एवं दिव्य शक्ति सम्पन्न एक अवतरण मानते हैं।

भगवान बुद्ध पूर्णतः बुद्धिवादी थे। उनका समस्त विचार दर्शन प्रयोगवादी था। वह परम्परा के अनुगमन या श्रद्धा के वशीभूत होकर किसी तथ्य को स्वीकार करने के पक्षधर नहीं थे।

बौद्ध धर्म को भगवान् बुद्ध ने मध्यम मार्ग कहा है जो उनके स्वयं के अनुभवों एवं प्रयोगों से उद्भूत मार्ग है। जन्म, जराव्याधि और मरण रूप दुःख का अन्त खोजने के लिये उन्होंने कठोर तपश्चर्या छोड़कर समाधि मार्ग अपनाया और ज्ञान प्राप्त किया। उन्होंने घोषणा कि की यह मध्यम मार्ग श्रेष्ठ अष्टांगिक मार्ग के प्रज्ञा, शील और समाधि त्रिरत्नों की प्राप्ति के द्वारा क्रमशः बुद्धि, कार्य ही और चित्त शुद्धि के द्वारा मनुष्य निर्वाण प्राप्त करता है।

बुद्ध सदियों से चले आ रहे "आत्मा और अनात्मा" के विवादास्पद प्रकरण पर अपना समय नष्ट नहीं करना चाहते थे। वे इस तार्किक विवेचन मे न पड़कर सीधे दुःख की समस्या को ही सुलझाने में व्यस्त रहे। दुःख की विवेचना बौद्ध धर्म के चार आर्य सत्य कहलाये, जो बौद्ध दर्शन के मूलाधार है। अश्वघोष ने अपने दूसरे महाकाव्य में इन आर्य सत्यों का सुन्दर निरूपण किया है।

लोकतन्त्र, समाजवाद और धर्म निरपेक्षता के हमारे वर्तमान आदर्श वास्तव में बौद्ध धर्म दर्शन से अनुप्रेरित है। बुद्धं शरणं गच्छामि, संघं शरणं गच्छामि तथा धम्मं शरणं गच्छामि जैसे उद्बोधन आज भी जीवन्त हैं। नैतिक सदाचार से समाजवाद सपना साकार किया जा सकता है। संघ की शरण में जाने से तात्पर्य जन भावनाओं का आदर या लोकतंत्र के प्रति आस्था ही हैं। अमरत्व पाने, तथा दुःख से प्राण पाने के लिये धर्म की शरण में जाने का आवाहन बुद्ध ने किया। धर्म निरपेक्षता के पीछे भी धर्माचरण का भाव है परन्तु अन्य धर्मों को बिना कोई ठेस पहुँचाये हुये।

वैयक्तिक जीवन में साधनों की पवित्रता, अहिंसा, क्षमाशीलता, ब्रह्मचर्य, दानशीलता, विनम्रता, आहार शुद्धता तथा त्याग की स्थापना में बौद्ध धर्म का बड़ा महत्त्व है। जो वर्तमान समय में सामाजिक एवं राष्ट्रिय समस्याओं के निराकरण में प्रभावी भूमिका निभा सकता है।

PR$_{(B)}$—62 पतंजलिकृत योगसूत्र के कतिपय सूत्रों का जैन-दार्शनिक दृष्टि से विवेचन

राजकुमारी सींघवी, जोधपुर

योगसूत्र तथा जैन दार्शनिक दृष्टिकोण का विवेचन परस्पर शब्द साम्य, विषय साम्य तथा प्रक्रिया साम्य की दृष्टि से महत्त्वपूर्ण है। योगसूत्र तथा उसके भाष्यादि में भी अनेक शब्द पारिभाषिक जैन शब्दावली से मिलते हैं। उदाहरणार्थ —भवप्रत्यय।

योगसूत्रानुसार क्लिष्ट चित्तवृत्ति निरोध योग है।

उपसंहार :— पातञ्जल योगसूत्र का जैन दार्शनिक दृष्टिकोण से विवेचनात्मक अध्ययन भारतीय-दर्शन के अभिन्न विषयों का सूक्ष्म अध्ययन प्रस्तुत करने की दृष्टि से महत्त्वपूर्ण होगा। पा. योगसूत्र का जैन दृष्टि से साङ्गोपाङ्ग अध्ययन दर्शनों के पारस्परिक अन्तर्सम्बन्ध की कुञ्जी प्रस्तुत करने की दृष्टि से एक मौलिक चिन्तन होगा।

PR$_{(B)}$—63 यक्ष : सामाजिक-धार्मिक विश्लेषण

सुनीलकुमार, रांची

जाति, वर्ग और सांस्कृतिक-स्तर वैविध्यपूर्ण भारतीय समाज का धार्मिक विश्वास में भी पर्याप्त पार्थक्य परिलक्षित होता है। वेद-युगीन इन्द्र, वरुण, वृहस्पति प्रभृति देव उच्चवर्गीय विश्वास के प्रतीक हैं। किन्तु जन-सामान्य में आस्था का केन्द्र बनी यक्षोपासना तथा अन्यान्य अवर कोटि की अर्द्धदैविक सत्ता के प्रति प्रचलित उपचार पद्धतियाँ, सामाजिक आर्थिक दृष्टिकोण से पिछड़ी जातियों के वैचारिक स्वातन्त्र्य की उद्घोषणा करती प्रतीत होती है।

यक्ष के लिए अथर्व वेदोक्त "परम" (महत्) आख्या कालान्तर में "ब्रह्म" या "वरम" हो गया है, जो आज तक लोक प्रचलन में है।

यक्ष एक दृष्टि

१. व्युत्पत्तिः यक्ष > यक्स > जक्स > जख,

२. यक्षःउत्पत्ति,

३. यक्षों की स्थापना—"रक्षक" रूप में, द्वार-रक्षक, गृह-रक्षक, दिशा-रक्षक। (दिक्पाल) कोष-रक्षक,

४. यक्षोपासना,

५. यक्ष उपासना पर सब से ज्यादा आघात "शैवमत" से पहुँचा।

संक्षेपतः यक्ष से सम्बद्ध आख्यानपरक उपलब्धियां उसे निम्नवर्गीय लोगों का, इन्द्र आदि देवताओं से कम शक्तिशाली संरक्षक सिद्ध करती है। "मूर्ति" से "पींडी" तक की यात्रा में यक्ष का स्वरूप क्रमशः लुप्त होता गया है, जो लोक-विश्वास में आते परिवर्तन का द्योतक है।

PR$_{(B)}$—64 पाण्डुलिपि सूचना–मीमांसार्थप्रदीप

सोमनाथ नेने, उज्जैन

इस शोधपत्र का उद्देश्य मीमांसाशास्त्र के एक अल्पज्ञात अप्रकाशित प्रकरण ग्रन्थ मीमांसार्थप्रदीप की पाण्डुलिपि की सूचना देने तक सीमित है। इस ग्रन्थ की एक पाण्डुलिपि 'सिन्धिया ओरिएन्टल इन्स्टिटयूट, उज्जयिनी के संग्रह में सुरक्षित है। पाण्डुलिपि सम्बन्धी जानकारी निम्नानुसार है।

लेखक	श्री शंकर शुक्ल
सामग्री	कागज
लिपि	देवनागरी
आकार	१३"×४½"
पत्रसंख्या	११
पंक्ति	११ केवल एक जगह १० पंक्तियाँ हैं।
अक्षर संख्या	५५

पुष्पिका—इति श्री काण्वशंकर शुक्लविरचिते संक्षेपतो मीमांसार्थप्रदीपः सम्पूर्णः श्री साम्बसदाशिवार्पणमस्तु॥ शुभं भवतु॥

सामान्य — सुवाच्य अक्षरों में लिखित अच्छी हालत में विद्यमान यह ग्रन्थ लगभग १५० वर्ष पुराना है। रचनाकाल के सम्बन्ध में यद्यपि कोई जानकारी प्राप्त नहीं होती तथापि श्री पार्थसारथि मिश्र एवं राणक इनका इसमें नामोल्लेख होने से यह अवश्य ही इनसे परवर्ति है।

प्रतिपाद्य विषय : इस ग्रन्थ में क्रमशः अध्ययनविधि, धर्मलक्षण, धर्म का वेदगम्यत्व, अन्य प्रमाणों का अप्रामाण्य, आकांक्षादि की पदार्थनिष्ठता, शब्दार्थसम्बन्ध की नित्यता वर्ण एवं पदों की नित्यता, विधित्रैविध्य, चतुर्विधविधि, भावनाद्वय, प्रवर्तना, निषेध एवं मुक्ति आदि विषयों की संक्षेप में विवेचना की गई है।

PR$_{(B)}$—65 गोपनीयता

अनिल तनेजा, भरतपुर

"योगक्षेमं वहाम्यहम्" "अप्राप्त की प्राप्ति व प्राप्त की रक्षा" मानव मूल्य के सारे क्षेत्र और आयामों को प्रकट करने वाला योगक्षेम है। गोपनीयता सर्वत्र अनुप्रयोज्य है।

व्यवहार के धरातल पर तो हम गोपनीयता को छाया हुआ पाते ही हैं, भारतीय चिन्तन में प्राप्य के लिए नियुक्त करणीय अथवा कर्तव्य रूप धर्म तथा विद्या के उच्चतर आयामों तक हम गोपनीयता अथवा गुह्यता के प्रत्यय को कुछ विशिष्ट एवं महत्त्वपूर्ण स्थान पाते हैं। क्यों? यह शोध का विषय है।

विज्ञान के युग में मानवी के विभिन्न प्रत्ययों के व्यवहृत तथा मूर्त अनुप्रयोग की अपेक्षा बढ़ गई है। अतः विद्या व जीवन के सारे आयामों में निहित गोपन के मर्म को जानना आवश्यक है।

दर्शन की वैज्ञानिक पद्धति की एक विधा – विश्लेषण दर्शन के अन्तर्गत इस प्रत्यय का विश्लेषण रोचक होगा। पुनश्च इससे आदेशात्मक तर्कशास्त्र के तात्त्विक पक्ष में भी कुछ महत्त्वपूर्ण सूचनाएँ प्राप्त होंगी।

गोपनीयता वैयक्तिक व सामाजिक किन प्रयोजनों की पूर्ति करती है—साहित्यिक व सांस्कृतिक, व्यावहारिक-राजनैतिक व प्रशासकीय क्षेत्र में किस प्रकार बलवत्तर व उच्चतर मूल्यों की साधना है—जिज्ञास्य है। पुनश्च भारतीय धार्मिक व आध्यात्मिक साहित्य व चिन्तन में गोपनीयता की कुछ विशेष चर्चा है, अतः इस की व्याख्या व औचित्य का अन्वेषण विशेष महत्त्वपूर्ण है। 'गुप्' जुगुप्सायाम् से लेकर "राजविद्या राजगुह्ययोगो" तक में एक तारतम्य तथा मूल्य निःश्रेणी अन्वेष्य है।

PR$_{(B)}$—66 DHARMA AND MANU SMṚTI

A. R. TRIPATHI, SHILLONG

The word Dharma has been derived from the root dhṛ which means to uphold, to support or to nourish. Later on, the meaning concentrated on the

duties of man. Manu Smṛti was composed for imparting various instructions relating to dharmas of the different varnas. Manu himself treats the Smṛti as a Dharmaśāstra. Manu contains the definition of Dharma, its sources, the duties of all varṇas, the code of conduct for kings, codes for a family life, different social aspects and the topics like the life after death, the disquisition of 'karma' and the reward of studying Mānava Dharmaśāstra. Manu introduced many new ideas to the existing common codes. A critical commentary on various codes has also been provided in Manu Smṛti. As a prominent law-giver of the ancient times, Manu wanted to change many prevailing practices of Dharma. The Smṛti includes not only the precepts for the moral duties of Aryans but also special rules which can be considered as an Indian code of law and religion. These rules gave an adequate guide line for a happy worldly and spiritual life. Many of the important laws laid down in Manu Smṛti found a place in several subsequent works. The later writers considered Manu Smṛti as an authority on matters of Dharma. Many Smṛtis have been frequently quoted right from the age of Mahābhārata till modern times. The writers took shelter under the banner of rules framed by Manu and regarded Manu Smṛti above all other Smṛtis, even higher than the Dharmaśāstra of Gautam. Manu Smṛti preserved the individual and social morals which brought an uplift in social orders. Special ideas regarding punishment were introduced to help bring a perfection in society. Manu Smṛti gave a new light to brighten the path of inner consciousness for promoting the outlook towards different aspects of life. Dharmas laid down by Manu received a wide acceptance among Hindu society, the society which always cherished mature and meaningful thoughts of Dharma.

PR(B)—67 KṚTYĀ—A MALEVOLENT DIVINITY IN HINDUISM

PADMINI TRIPATHY, BHUBANESVARA

In Hindu mythology religion and rituals the female divinities have played an important role. Some of the female divinities are benevolent and some are malevolent in nature. 'Kṛtyā' belongs to the malevolent type. She is the female fiend of black magic, witchcraft and is closely associated with the fire-cult. From the status of a lowly female spirit of sorcery Kṛtyā rises high up to become a deity of status. She finds the fullest expression in Atharvaveda although Ṛgveda casually refers to her. The Vedic Kṛtyā is represented as a weansome lady with effulgent visage; her colour is red and blue. It is only in post-Vedic literature that Kṛtyā's outward features take a great turn and she appears to be terrible in conformity with her malignant character. Vedic Rudra occupies an eminent position in the field of magic, sorcery and witchcraft. In Purāṇa literature the same Rudra-Śiva is represented as helping those who want to harm their enemies by 'Kṛtyā', and in this case she is called 'Māheśvarī Kṛtyā'. The Purāṇic redactors represent this Vedic deity of witchcraft with a strong sectarian fervour. The myths and legends associate Kṛtyā with the tree spirits of

Aśvattha. Pipala and with the evil planet Śani. Like other different sages the brahmin boy Pippalāda practises 'Kṛtyā' for the death and destruction of his enemies (Brahma Purāṇa, Chap. 110). She is of a fairy form wears tress of plaited flames. Kṛtyā is identified with 'Vaḍavā', personification of the wrath of Śiva, Brahmā directs the terrible Kṛtyā—Vaḍavā to reside in the sea. Lastly gods and demons crown Kṛtyā-devī as the wife of 'Death'. In Purāṇa literature there are many other female divinities like Caṇḍikā, Kālī and Koṭṭarī who thoroughly influenced by Kṛtyādevī seem to reflect the characters and the traits of the afore-said deity.

PR$_{(B)}$—68 THE CONCEPT OF PURUṢOTTAMA AND LORD JAGANNĀTH

RAMA CHANDRA TRIPATHY, CALCUTTA

The concept of 'PURUṢA' is very much dynamic and note-worthy throughout the Vedic texts. It symbolises the spirit, power, supreme deity, Atman and the like. In PURUṢA SŪKTA, we get one universal concept of creation, transformation and evolution, and the word PURUṢA stands to denote the spirit of Creator as well as created.

In Upaniṣads, the dynamism of PURUṢA concept has been further oriented with the nectorians, immortal sense of Supreme Bramhan, the indivisible spirit of time and space. In the Bhagavat Gītā, we clearly arrive at the conclusion that, the whole universe, the indivisible time and space together, is manifested in three stage-layers, Puruṣottama being the Supreme one.

Lord Jagannāth is not a deity in common sense; it is rather a concept where all forms and events, dalliance-music of time and space, are mysteriously blended to form and integrated sense of all evolved thoughts. It is an integral process, where all individual thoughts, concepts are blended to indivisible oneness, beyond conceivable horizon of time and space. A supreme unison of creator and created, blending of worlds (जगत्) with Ātman (नाथ) can be traced to the concept of पुरुषोत्तम in spirit and form as depicted in the Gītā, evolved through Vedic anthology.

Curiously enough the Lord Jagannāth and the shrine are both known as PURUṢOTTAMA, symbolically potraying the oneness of KṢETRA (क्षेत्र), the time-space axis with the Lord Ātman, KṢETRAJÑA (क्षेत्रज्ञ).

PR$_{(B)}$—69 महाकवि कालिदास की दृष्टि में उपनयनसंस्कार तथा उसका महत्त्व

श्रीपति त्रिपाठी, दरभंगा

महाकवि कालिदास भारतीयसंस्कृति के अनन्य उपासक एवं व्याख्याता माने जाते हैं। भारतीय संस्कृति के प्रायः सभी विषयों का साङ्गोपाङ्ग वर्णन करते हुए महाकवि ने इस संस्कृति के प्रति अपनी अटूट आस्था को व्यक्त किया है।

भारतीयसंस्कृति में संस्कारों का महत्त्व आदिकाल से ही सर्वविदित है। महाकवि ने उनमें से प्रायः सभी मुख्य संस्कारों का उल्लेख अपनी कृतियों में किया है, जिनमें उपनयन संस्कार सर्वप्रमुख है। उनकी दृष्टि में सुसन्तान के लिए जहां पवित्र संकल्प की आवश्यकता है वहीं उसको प्रखर बनाने के लिए शास्त्रीय उपनयनादि संस्कारों का "उपनयन संस्कार के द्वारा मनुष्य के "द्वितीयजन्म" वाले धर्मशास्त्रीय सिद्धान्त का अनुकरण करते हुए महाकवि ने अपने रघु, राम, लव तथा कुश आदि प्रधान पात्रों को उपनीत कराकर विधिवत शास्त्राध्ययन की ओर प्रवृत्त कराया है। विशेषतः रघु के उपनयन संस्कार का वर्णन करते हुए उपनयन के महत्त्व, उपनीत के वस्त्र, गुरु तथा शिक्षा आदि विषयों पर प्रकाश डाला गया है।

प्रस्तुत निबंध में महाकवि कालिदास के द्वारा उपस्थित किए गये उपनयन सम्बन्धी विचारों की आलोचना धर्मशास्त्रीय दृष्टि से की गई है।

PR$_{(B)}$—70 वैदिक धर्मे कर्म-सिद्धान्तः

जयदत्त उप्रेती, अलमोडा

इह धरित्र्यां मनुष्यो बुद्धिशीलः कर्मशीलश्च प्राणी विद्यते। तत्र कर्म-विचारणायां जातायां विज्ञायेत यद् मूलतो द्विविधानि भवन्ति मनुष्यगतानि कर्माणि। तानि तु स्वाभाविकानि निमेषोन्मेषश्वासप्रश्वासादीनि तदितराणि इच्छाप्रयत्ननिष्पाद्यानि भोजन-पान-गमनादीनि चेति। तत्र यानि कर्माणि इच्छया प्रयत्नेन च सिदियन्ति तेषामपि द्वैविध्यमस्ति कर्त्तव्याकर्त्तव्यभेदात्। तत्र धर्मशास्त्रादिभिर्विहितानि अनुमतानि वा कर्त्तव्य कर्माण्युच्यन्ते, तैरेव च प्रतिषिद्धानि निन्दितानि वा, अकर्त्तव्यानि वर्जयितव्यानि चोच्यन्ते।

तत्र विश्वस्य प्राचीनतमे वैदिके सनातनापरपर्याये धर्मे कर्त्तव्यापकर्त्तव्यकर्मणां प्रविवेकार्थं श्रुतिस्मृत्यादिनामधेयेषु ग्रन्थेषु सविस्तरं विवरणं दरीदृश्यते। तत्रात्म-कल्याणाय, कुटुम्बकल्याणाय, ग्राम-नगर-राष्ट्र-विश्वकल्याणाय च बहुविधानि कर्माणि कर्त्तव्यत्वेनोपदिष्टानि विद्यन्ते, येषु यम-नियम-यज्ञ-दानाध्ययनादीनि वैय-क्तिक-समुन्नतेय विशेषतः कल्पन्ते। सामाजिक-राष्ट्रिय-कल्याणाय धन-धान्यादि समुत्पाद-संवर्धनार्थं च कृषि-गोरक्ष्य-वाणिज्य-शिल्प-कला-यन्त्रादिनिर्माण-राज्यप्रशासनादीनि कर्माणि भवन्ति।

एतेषु कर्त्तव्य कर्मसु वेदविहितानि कानिचित् कर्माणि यज्ञनाम्ना प्रथितानि सन्ति। तेषां परिपालनमनुष्ठानं वा यावज्जीवनं कर्त्तव्यमिति प्रतिपाद्यते शुक्लयजुर्वेदस्य बहुषु मंत्रेषु।

अयं यज्ञशब्दो वेदे न केवलमग्निहोत्रादि, अश्वमेघान्तं कर्म प्रतिपादयति, अपितु लोकोपकारार्थं क्रियमाणं समस्तं कर्मजातं यज्ञशब्देनोक्तं भवति।

घर्मोपदिष्टविधिविधानं मनुष्याणामाचारविचारसंशुद्धये सर्वाधिकमुपकरोतीति तस्यानुसरणं सर्वैरेव स्वपरोपकृतेय कर्त्तव्यमेवेति। "घियो यो नः प्रचोदयात्" (यजु. ३६।३) इत्यादि मंत्रेषु सुमतित्त्वोत्पादनं ततश्च सुकर्मानुष्ठानमीश्वरभक्त्या साध्यमिति प्रतिपादनं वैदिक-कर्मसिद्धान्तस्य प्रशस्ततां ख्यापयति।

PR$_{(B)}$—71 THE PHILOSOPHY AND TEACHINGS OF ST. TIRUGNANASAMBANDAR

G. VADIVELAYUTHAM, MADRAS

Śaivism is one of the oldest religions of the world. It had its origin in India. It is not created by any man. It is more than five thousand years old. 'ŚIVA' is the supreme God of the universe. He is above birth and death.

Buddhism and Jainism controlled Indian horizon about fourth or fifth century after Christ. Śaiva Ācāryas and Ādi Śaṅkara stopped the tide of Buddhism and Jainism in the south and North India. The four great Samayacāryas are Saint. Thirugnanasambandar, Saint Appar, Saint Sundarar, and Saint Manickavachakar. They by their devine inspired hymns and miraculous deeds, stemmed the tide of the onrushing Jains and Buddhists and saved Śaivisim. These four Saints wrote and sang soul-inspiring and beautiful devotional songs in Tamil.

Saint Thirugnanasambandar was born in SIRKALI, in Thanjavur district. He was born to Brahmin parents and he attained greatness at the age of three. His first song is considered to be the very beginning of the Tamil scriptures (THEVARAM).

The Child Saint commenced the mission of his life, travelling about and visiting various shrines in the different parts of the country and puring out his Thevaram hymns in praise of God. He had sung 4181 songs in praise of Śiva only. He had invented new forms of poetry in Tamil. He is praised very highly by SEKKILAR who had written vividly his life in beautiful Tamil in periapuranam.

In Thirupasuram Saint Sambandar defines the greatness of Lord Śiva and the duties of devotees. The devotee should remove his arrogance of self and surrender himself at the feet of the Lord and pray for enlightment. The Lord is shining as flaming fire. The sages should get rid of their woes and praise the Lord.

The real wealth of man is the lotus feet of the Lord at Cidāmbaram. The Śaive Siddhanta philosophy is called from the Hymns of Saint Thirugnasam bandar in later days by Saint Maikandar of Thiruvan nainallur.

Let us praise the boy-saint and attain all good things in life.

PR$_{(B)}$—72 ṚGVEDIC ROOTS OF HINDU LAW

H. S. URSEKAR, BOMBAY

1. For ages there was no legal definition of the word 'Hindu'. In the case of "Yajna Purushadasaji vs. Muldas (A.I.R. 1966 S.C. 1119)" the Supreme Court of India has judicially defined a Hindu, accepting the test suggested by Lokmanya Tilak, viz. "acceptance of the Vedas as the paramount authority, multiplicities of pathways to attend liberation and infinite choice of worship of personal Gods.'

2. On exploring the Ṛgveda, it is seen that the Ṛgveda is a Book of Hymns of praises and prayers to dfferent Gods. Incidentally we come across references express or implied to social conditions, ethics, religious beliefs and legal matters, i.e., matters concerning positive law.

3. An attempt is made to sort out stray reference to major incidents concerning legal matters.

4. In Ṛgveda it appears that Dharma (Code of Duty) has a twofold aspect : (*i*) perennial and (*ii*) changing. This is plain from the statement "Tāni Dharmāṇi Prathamāny āsan". Varuṇa is a Lord of Ṛta. (Cosmic moral order).

5. X.85 is Sūryavivāha Sūkta. It refers to Mantras regarding Kanyādāna, Grihapravesha, Panigrahana Mantra etc. It also speaks of the cardinal purpose of marriage to have progeny. In X.27.18 there is a possible reference to Gāndharva Vivāha.

6. As regards succession to property there is a clear reference that only a son is entitled to inherit the father's property, and that the daughter has no share in it and that the duty of the father is only to get his daughter married to a good bridegroom, after decking with ornaments (III. 31.2).

7. Son is the fundamental source of bliss for the Ṛgvedic Āryans. In III. 31.1 we see that Putrikā Putra is referred to. The daughter's father regards his daughter's son as his own son.

8. In VIII.4.7.8. the Lord Fire is prayed for a natural son and indignity of adopting a son is deprecated. However, it is equally clear that adoption of a son was permitted.

9. Of course neither divorce nor remarriage were permitted.

10. That is why Many has remarked that Veda is the foundation of Dharma.

PR$_{(B)}$—73 CONCEPT OF DESTINY IN INDIAN PHILOSOPHY

VASANT PARIKH, AMRELI

Concept of destiny has passed through many shades of interpretation. In this article some such interpretations are examined and an attempt has been made to show the gradual evolution underlying these interpretations. Cheerful Aryas of Vedic age, failing to understand some natural phenomena, ascribed their cause to gods. But they made friendship with gods and so destiny for them was not a substitute for inaction. However at the time of Brāhmaṇas, sacrifices predominated and gods became the masters. This was finally culminated in the acceptance of an almighty God. Destiny was his will. Upaniṣads warned against this blind faith in providence, an ordained to work with detachment.

However with the expansion of population, the needs and aspirations of man also scared and his inability to cope with all his expectation brought frustration, envy, hatred and wars. And Destiny with vehement force appeared once again in the human mind. But the idea of Divine will of God handling the affairs of world arbitrarily could not satisfy the rationality of man. So the law of Karma, replaced the blind destiny. But again this theory of Karma gave chance to shrewed politicians, religious heads and the rich to exploit the poor and ignorant mass. Hence started the class-war as advocated by Karl Marx.

With the advance of science, technology and philosophy, belief in destiny was shifted to a subordinate place. But again the stress and grave problems lead men to nourish the faith in destiny even in modern times. Astrology is wooed even by scientists and highly educated persons.

So the time has come to find out the root of man's belief in destiny. Something is wrong with our definition of happiness.

PR$_{(B)}$—74 THE CREATIVE INTERACTION OF SANSKRIT AND TAMIL : A CASE HISTORY OF THE ŚRĪVAIŚṆAVA CONCEPT OF KAIṄKARYA

K. K. A. VENKATACHARI, BOMBAY

While some have claimed that after the development of classical Sanskrit dynamism of the language gradually subsided, it is our contention that on the contrary, the interaction of Sanskrit and local vernaculars provides evidence of another vitally creative phase for Sanskrit. Our focus will be on the formulation of Sanskritic technical vocabulary and resulting commentary that emerged to bridge Tamil Vaiṣṇavism with the larger arena of Pan-Indian Vaiṣṇavism. By exploring the Śrīvaiṣṇava concept of *Kaiṅkarya* as a case study, we will demarcate the stages of this process between the 12th and 15th centuries A.D. to attest to the synthetic and analytic capacities of Sanskrit language in its creative interaction with Tamil forms of spirituality.

PR$_{(B)}$—75 SANTH KAVIR IN ORISSA

B. C. ACHARYA, JYOTI VIHAR

Santh Kavir visited Orissa in the year 1516 A.D. and he stayed here for one month. He had religious discourses with the five saint poet-associates of Orissa who were contemporaries to him. He expressed his heart-felt joy while witnessing the Kirtan dance of Sri Chaitanya who was all along at Puri. The author has established the similarity between the religious thoughts of Santha Kavir and five-saint poet-associates of Orissa. Kavir paid his homage to Lord Jagannath, the presiding deity of Sri Kshetra who has been conceived as formless and attributeless Brahman. Kavir listened to the singing of melodious verses of the Geeta-Govinda of poet Jayadeva in the Puri temple before Lord Jagannath and recognised the religious merit of the work. Jagannath Das, the writer of Oriya Bhagavata and one of the Panch-sakhas, embraced Kavir out of love and affection in recognition of his religious merits. Jagannath Das in course of his discussions with Kavir told three things: (1) All men are equal in this world; there should not be any distinction between a Brahmin and a Sudra. (2) Nama Kirtan is the only way to achieve the final goal of human life. (3 To go after 'mukti' or salvation is like the hell. Traditionally, Kavir has been known in Orissa as 'Jholia Kavir'. Jholia is the corrupt Oriya form of the original Persian word 'Julaha' meaning a Muslim-weaver, which indicates the caste to which Kavir belonged. The author has concluded that Kavir visited Puri two years before his death. He never breathed his last at Puri. He might not have established a 'Matha' at Puri. The present 'Kavir Chaura' at Puri which has been regarded as sepulchre of saint Kavir must have been constructed at a later date by his disciples at Puri.

PR$_{(B)}$—76 भारतोय संस्कृति और हरिद्रा

महेन्द्रकुमार व्यास, इन्दौर

हरिद्रा भारतीय संस्कृति का मांगल्य प्रतीक है। आर्यों के दैनिक जीवन में अनेक शताब्दियों से मंगल कृत्यों में प्रयुक्त की जाने वाली हरिद्रा का भी विशिष्ट सांकेतिक अर्थ है। परम्परा में अन्तर्निहित

संस्कृत साहित्याकाश के लेखकों की अनन्त अव्याहत लेखनी ने जहाँ सूर्योदय, सूर्यास्त तथा चन्द्रिकाधौंत रजनी का भावाभिराम किया है, वहीं पर हरिद्रा का व्यावहारिक वस्तुओं की व्यापकता एवं उपयोगिता को दृष्टि में रखकर उसका भी अनेकश: उल्लेख किया गया है।

हरिद्रा के सन्दर्भ में प्रमाण स्वरूप निम्न श्लोक में अभिधान किया गया है।

गन्धद्वारं दुराधर्षां नित्यपुष्टाङ्करिषिणीम्।
ईश्वरीं सर्वभूतानां तामिहोपह्वये श्रियम्॥

इसी प्रकार अनेकानेक संस्कृत साहित्य में हरिद्रा के प्रसंगों को उल्लेखित किया गया है। इसका सम्पूर्ण विवेचन अगले पृष्ठों में प्रस्तुत करने का प्रयास किया गया है।

$\text{PR}_{(B)}$—77 ON DEATH—SOME CONSIDERATIONS

R. G. YAWALKAR, BHUSAWAL

Our first proposal is that death should be considered as a force, just as life is regarded a force. So death need not only be considered as a stoppage of the body machine. One thing is definite that just as we feel the air or atmosphere of vibrant life—which is very subtle—so also we can feel the atmosphere or vibration or force of death. Of course, few ever have such subtle perceptive capacity to see these things clearly.

Here we have tried to reiterate two main points—one is that Death be considered with a view point of force in the mystic texts. Another point is that यमसूक्तड be considered in a different light.

By the way we would suggest to look to the आगम texts on death from the point of view of the Yogic-Vaidic or Buddhist conventions परम्परा and not force occidental trends in this research.

Technical Sciences and Fine Arts

TS—1 संस्कृत वाङ्मय में केश-प्रसाधन

रजनी अग्रवाल, इन्दौर

भारत की पूण्यभूमि में प्रचलित चौसठ कलाओं में केश-सज्जा भी अपना विशेष महत्त्व रखती है। केश–प्रसाधन की कला नारी-वर्ग में प्राचीन काल से प्रचलित रही है।

केशप्रसाधनी केशों को सुंदर वनाने की प्रक्रिया को कहा जाता है। "स्त्री केशः प्रसाध्यते संस्क्रियते-ऽनया"

सुश्रुतानुसार "केशप्रसाधनी केश्या रजोजन्तुमलापहा।"

प्राचीन काल में स्त्रियों के अतिरिक्त पुरुष भी केश सज्जा किया करते थे। केशों को शुक्लता से बचाने हेतु एवं सुगंध हेतु स्त्री-पुरुष धूप-कार्य करते थे। कई कस्तुरी की सुवास, कई अगरु की एवं कई कपूर की सुवास से।

नाट्यशास्त्र में केशों को कुञ्चित करने का उल्लेख है। वधुएँ, राजपुरुष केशों को बड़े यत्न से कुञ्चित बनाए रखते थे।

महाभारत के अनुसार केश-सज्जा में निपुण दासियाँ राजमहल में नियुक्त की जाती थीं, जिनमें सैरन्ध्री दासियाँ विशेषज्ञा मान्य थी। राजपरिवार की स्त्रियों की केश-रचना करना व उन्हें फूलों की मालाओं से सँवारना इनका कार्य था। यथा बृहन्नला रूप में अर्जुन का–'वेणीं प्रकुर्यां रुचिरे–" इत्यादि उल्लेख दृष्टिगत होता है।

वेणी बनाना एवं उनमें पुष्पगुंठन स्त्रियों का कौशलविशिष्ट माना जाता था।

इस प्रकार प्रस्तुत विषय—'केश-प्रसाधन'—के वर्णन हेतु यह लघु-प्रयास किया गया है।

TS—2 ORIGIN AND DEVELOPMENT OF PAINTING—CULTURE AT NATHDWARA

R. A. AGARAWALA, MEERUT

The catholic town of Nathdwara has been a seat of *Vallabha* culture since the arrival of Shri Nathji idol here. The town comes alive daily eight times in the service of Shri Nathji. The town has no architectural panorama

because under Vallabhas child Krishna prefers to live inside an abode similar to that of Nand Baba's in Gokul. This idol of late 15th century was taken out miraculously by Vallabhacharya himself from one deep cavity of Goverdhan mount in Brajmandal. Vallabhacharya established his philosophical school of *Pustimārga* which lays stress on Bhakti (devotion) over sacrifice and knowledge. Thus he paved the way of God's grace (*puṣṭimārga*) which may be got by services: (*i*) through body, (*ii*) through wealth, (*iii*) through mind. On this concept the total foundation of fine arts pertaining to this faith is formulated. Music, painting and poetry developed just out of sheer devotion. Kirtan, *astachap-poetry* and paintings on cotton back-drops and walls were such manifestations which may be regarded as novel and nascent.

This school, which got its evolution around 1775 A.D., can be comfortably divided into three modes of painting expression : (*i*) *pichwais*, (*ii*) murals and (*iii*) miniatures, *Pichwai* paintings on cloth meant to be used as back drop to idol were prepared with all thrill bearing varied theme to suit the season and time of the *darshan* of idol. Quite a number of murals can still be seen in the temples of Dwarkadhish, Shri Nathji, Malaji and Chaturbhujji and in *havelis* of Motimahal, Bombaywali Dharamshala and Sundar Vilas Bagh. Most of the work has been done in *ghotai* (buono-process). Miniatures on *vasali* were also prepared by artists as a mark of their devotion, with the increase of demand, the subject-matter of paintings took a wide base but the style in these circumstances began to degenerate. Astonishingly none easily believes that under the impact of *pustimārga* one single school of painting in Rajasthan could center round the only image of Shri Nathji with a glory and history.

TS—3 SNAPANA VIDHI—THE ABLUTION SERVICE OFFERED TO GOD : A SCIENTIFIC APPROACH

PRABHAKAR APTE, PUNE

The sacrificial tradition prescribes *homa* and *havana*, the oblations in fire, meant for the deities invoked to receive the same. In addition to this, offering of oblations on various occasions is prescribed in the srauta tradition for welfare and removal of evil. This practice is now a days put to scientific tests so as evaluate its fumigation-utility especially as a remedy against the atmospheric pollution. The ingredients used for *homa* are analysed to examine their fumigatory efficacy.

We have also in our tradition the practice of offering ablution service to the deities in various temples of Śiva, Viṣṇu or Jaina images. A special image representative called *utsava-mūrti* or *snapana-mūrti*, is installed to receive the *snapana* or *abhiṡeka*, the *ablution* service. The most elaborate of these rituals is the ablution with the help of 1000 pitchers and it is known as *sahasra-kalasa-snapana-vidhi*. It involves a lot of geometrical designing in the arrangement as also a complicated ritual formulae. The most important feature is the ingredients to be put in the water contained in various pots used for ablution.

The Padma Saṁhitā of the Pañcarātra Āgama, for example gives list of 385 of the 1000 vessels containing various ingredients. The rest of the pots contain pure water. After the bathing of the image, the water is stored in vessels and it is distributed to devotees as *tīrtha*. It is obvious that the ingredients ought to be hygenic and possibly medicated; otherwise the tīrtha would not be served to the devotees.

In this paper it is proposed to analyse some of the ingredients and their effect of spraying of water mixed with those in the atmosphere, on the analogy of the fumigation. In the shastric terminology, purification is sought through a double process called *dahana* and *āpyāyana*, the burning and the bathing. It is hoped that the scientific investigation of *snapana*, *abhiṣeka*, *prokṣaṇa* and *samprokṣaṇa* with the help of medicated water, analysing the material mixed with it, would yield fruitful results leading to some fresh revelation in the direction of operation anti-pollution.

TS—4 MUSIC IN THE BHAṬṬIKĀVYA

SUDAKSHINA BANDYOPADHYAY, BURDWAN

The *Bhaṭṭikāvya*, though an illustrative poem on grammar and poetics occasionally shows highly literary sparks. It has borrowed a lot of ideas, *inter alia*, from the art of music. The paper brings to light how far Bhaṭṭi was acquainted with the art and science of music and how he utilized the ideas thus borrowed for literary purposes.

TS—5 SOME SPECIMENS OF ART AND ARCHITECTURE IN THE PṚTHVĪRĀJAVIJAYA

MANABENDU BANERJEE, JADAVPUR

The *Pṛthvīrājavijaya*-kāvya of the Kasmirian poet Jayanaka is not completely available to us. The poem has a little more than eleven cantos and ends abruptly in the middle of the 12th canto. This work records the deeds of the Cāhamāna (Cauhan) kings of Ajmer with special reference to pṛthvīrāja II's life and his great victory over Muhammad Ghori in 1191 A.D. The first eight cantos are devoted to twenty-nine predecessors of Pṛthvīrāja. While describing various activities of these kings, the author incidentally takes note of some of the architectural and sculptural works done under the patronage of the Cauhan rulers. Though the Cauhan kings had encouraged the development of all types of Art, they took profound interest in erecting temples and dedicated them to various gods. Some of the instances of Art contained in the *Pṛthvīrāja-vijaya* may be corroborated and supplemented by contemporary epigraphic evidences.

Vāsudeva, the first known historical personality of this family, is described as having given an artistic effect to his capital by constructing lakes, wells, temples and monasteries. Our poet's acquaintance with some form of air-conditioning is expressed in the description of the *Dhavalagṛha*, a palace of Vāsudeva, which was made cool like the snow-clad Himalayas. The palace appears to have been blended with engineering and decorative art. A residence of the goddess Śākambharī, founded by a Vidyādhara chief, and near it another temple of the goddess Āśāpurī, are referred to.

In the eleventh canto, the poet presents a unique description of the picture gallery (*citramaṇḍapa*) which was full with beautiful murals consisting of the scenes of various incidents of the *Rāmāyaṇa* and other portraitures of early kings, queens and nymphs. Here the poet has displayed his poetic imagination and artistic acumen to their fullest extent. The poem as a whole gives evidence of the fact that during the Cauhan period, especially in 9th-12th centuries, Rajasthan was a place where cultivation of art and architecture received profound royal patronage.

TS—6 APARĀJITAPṚCCHĀ AND OTHER TEXTS OF VĀSTU ŚĀSTRA

P. N. BHATT, AHMEDABAD

Studying the contents, we find that there are a lot of varieties of the elements which show the environmental changes from one state to another. The back-ground is climate, land, vegetation, locations of mountain area, river etc. which account for this difference. For example, wind and its direction helps in good planning of towns.

In South planning is for a village which were like Daṇḍaka, Kārmuka etc. Here we see that Aparājitapṛcchā and Samarāṅgāṇa Sūtradhāra have more emphasis on pura and nagara. All the shastras of planning are connected with Mānasāra dealing mainly about the village where western India has a different approach.

Samsthana as a part of the town in Samarāṅgaṇa Sūtradhāra which gives all areas in town details having the approach like that of Rajadhani of Bhoja. Pratolīs are popular in Rajasthan and Gujarat and known as pol. Toraṇas are referred to differently in both texts in South and North. In South we will never have such saṁsthān divisions. In the same way Vāpīs are not available in South. Agrahāras were in South but they would not be seen entirely in Gujarat or Rajasthan. It is not very difficult to find chhimpās (dyer) in Gujarat as important elements, but one does not find them in Madhya Pradesh. The word Māḍa means the mahallo or houses with good palace-like home. This is found only in the period of the Chalukyan culture in the puras as well as nagaras developed during that time. These changes in the texts show that they are the people belonging to those societies, religious feelings as well as the design system, buildings, climate etc. representing a particular culture.

TS—7 NĀṬYA MAṆḌAPA OF BHARATA AND MATTAVĀRAṆĪ

P. N. BHATT

1. Introduction.
2. Selection of a suitable site and measurement of a site.
3. The ground plan of a nāṭya maṇḍapa.
4. The sizes of the Maṇḍapa: Large (Jyeṣṭha),Middle sized (Madhya) and small (Kaniṣṭha). The length of three types of cubits (Hasta) as well as Daṇḍas. Sizes of 108, 64, 32 and 18 types.
5. The strong structural work of wood, bricks etc. Acoustics, architecture of the form depends on the structure of roof span and the relation between column distance. Structure is the skeleton, [decoration is the architecture. This will be explained through drawings.
6. Architectural form and structural proportions of Vikṛṣta Maṇḍapa.
7. Functional aspects governing the contours and form of the columns, brackets, arches etc.
8. Division of the Rangpiṭh (front elevation) in 32 hastas, i.e. 8+16+8 hastas.
9. Mattavārāṇī square generated by space between four pillars equals the trap used for catching an elephant. (During that period, a pit made for trapping an elephant used to be slightly bigger than the length of an elephant). Here, the size of an elephant is only a reference of measure.
10. The use of arched roof (Guhākāra) to achieve larger span of the raṅgpiṭha and better acoustics in the Vikṛṣta Nāṭya Maṇḍapa.

TS—8 आदिम प्रागैतिहासिक या लोक कला : अभिप्रायों (Motifs) में अन्तर

वीरबाला भावसार, जयपुर

आदिवासी (Tribal) लोगों में प्रचलित कला और कला के अभिप्राय (motifs) अपनी पृथक् पहचान रखते हैं। इनमें प्रचलित कला अभिप्राय और प्राचीन शीला चित्रों एवं गुफाओं में अंकित कला अभिप्राय तो अत्यधिक साम्य रखते हैं, किन्तु इनकी तुलना में लोक-कला-अभिप्राय (folk-art-motifs) कुछ भिन्न प्रकार के हैं, या आदिवासी-कला-अभिप्राय (Tribal art form or motif) का पृथक् अध्ययन आवश्यक प्रतीत होता है।

भारत में कई आदिम जातियाँ पूर्व से पश्चिम एवं उत्तर से दक्षिण की ओर फैली हुई हैं, इनका विस्तार न केवल भारत और एशिया तक सीमित है, किन्तु ये संपूर्ण विश्व में अस्तित्वमान हैं। समग्र विश्व की आदिम जातियों के कला अभिप्राय और प्राचीनतम गुफा में अंकित चित्रों की समानता को देखते हुए इनकी प्रमुख विशेषताओं को स्पष्ट करना कठिन नहीं है, किन्तु इन दोनों कलाओं को (Primitive and Tribal) लोक कलाओं (Folk art) से पृथक् करके अध्ययन करना अब आवश्यक है।

इसका अन्तर इस प्रकार है:

लोक कला आकार (motif) सुसंस्कृत समाज के अन्तर्गत आते हैं, जिसमें एक प्रकार का विधान है, शास्त्र हैं एवं ये आकार कुछ आलंकारिक और काल्पनिक हैं। जबकि प्राचीन और आदिम जातियों के कला अभिप्राय सहज, सरल और प्राकृतिक अधिक हैं, जिसमें शास्त्रों के विधान नहीं हैं।

लोककला में एक जैसी मोटी अटूट रेखायें हैं, जिन्हें कुशलतापूर्वक वनाया जाता है। जबकि प्राचीन व आदिम जाति के कला आकारों में रेखायें अस्तव्यस्त एवं भोलापन लिए हुए हैं। लोककला के आकार अधिकांश ज्यामियीत चरित्र के हैं, जबकि आदिम अभिप्रायों में ऐसा आग्रह नहीं है।

TS—9 ON A FEW TECHNICAL TERMS OF THE VIKRAMORVAŚĪYAM

MAYĀ CHATTOPADHYAYA, BURDWAN

The play Vikramorvaśīyam is the most artistic among Kālidāsa's dramas in consideration of the technical matters like music and dance. The work may better be called an opera than a dramatic piece. The fourth act forms the climax. The musical features of this act are quite novel in the whole range of early Sanskrit plays. Though, some scholars take the musical portion as later interpolations, we are not interested here to enter into that jungle of controversy. The humble aim of this paper is to show the characteristics of same forgotten technical terms of danc and music of this act. The purport of this poor paper is to throw some light on the characteristics of some other technical terms like *carcarī*, etc. and their role in the nourishment of the sentiment of this act.

TS—10 FORM OF ANCIENT INDIAN FOLK-DRAMA

SIDDHESWAR CHATTOPADHYAYA, BURDWAN

Drama or dramatic performance, in some form or other, is as old as human civilisation. What was once folk, being polished through ages, came to be recognised as classic. What in the dim past were simple bard poetry and heroic ballads, came to be honoured as the Great Epics, of course via a process of transformation through ages. This change or transformation runs parallel to the same of the entire social structure. So, whenever, we aspire to find out the folk form of any branch of ancient art of a particular region, not to speak of a particular country or a sub-continent as India is; we are to find out and study that branch existing in that region or country, but in that stratum of society which has undergone comparatively no change or at least no violent change. Moreover, the folk form, undoubtedly the earlier one, of an art remains hidden in its classical form, certainly under a different garb. The two forms may also exist side by side, but in different social strata. Remnants of the form of ancient Indian folk-drama can also be traced in the highly sophisticated plays like those of Kālidāsa and others.

Here in this paper, there is an humble attempt to trace out the form or forms of ancient Indian folk-drama by applying the above methods and in this investigation the Nāṭya-śāstra has come to our help greatly, simply because the work contains the traditions of a long past.

TS—11 ŚRĪJĪVA NYĀYATĪRTHA AS A DRAMATIST

ARCHANA CHAUDHURY, BURDWAN

Dr. Śrījīva Nyāyatīrtha, the doyen of Sanskrit scholars of the present age needs no introduction. In one, he is a renowned Sanskrit poet, philosopher, teacher and dramatist.

Here in this paper an attempt has been made to assess the various types of plays emanated from the tireless pen of Dr. Nyāyatīrtha from different standpoints and to suggest answers to such questions as :

(*i*) Can all his plays be termed modern in idea, style and technique?

(*ii*) For whom he has written, i.e. who are the expected performers?

(*iii*) Where does he excell others of the present genre?

TS—12 PUPPETRY IN ASSAM : PAST AND PRESENT

BIRENDRANATH DATTA, GAUHATI

It is not known exactly at what time the art of puppetry first made its appearance in Assam but there are sufficient grounds to believe that the tradition of puppet-shows here goes back to several centuries. There are many passages in the vast body of neo-Vaiṣṇava literature composed by Śaṅkaradeva and his followers with clear suggestions of the existence of not only puppet-shows but also of a class of showmen designated by such terms as *ṭāṭekiyā* and *bājikar*. What is more interesting is that not only wooden puppets (*kāṣṭhara/kāṣṭhamaya* putalā, dāru putalā) but also shadow-puppets (*chāyā putalā*) seem to have been in vogue.

It is a fair guess that the art of puppetry continued to be practised in some manner or other after the time of the composition of the old literary texts. From all accounts it is clear that whatever the position in earlier times, shadow-puppets have not been known in Assam during the last hundred years and the art, even though practised at one time, must have died out. But the string-puppet theatre known by such names as *Putalā-nāc*, *Putalā-bhāonā* and *Putalā-bhāoriyā* has been a most popular medium of folk entertainment in the plains of Assam throughout this period.

Fortunately, contrary to a rather wide-spread belief among the urban elite, the art of puppetry in Assam has not died out, nor is it facing the danger of immediate extinction. Although not as flourishing as in the past, a fairly good number of puppet-show troupes are at the moment engaged in the art.

Apart from making a survey of puppetry in Assam in the historical perspective and exploring the operation of tradition and innovation, the paper deals with the characteristic features of the contemporary state of puppetry in Assam under such headings as (*a*) The Puppets and Their Making, (*b*) The Technique and the Stage, (*c*) The Manner of Presentation, (*d*) The Repertory, (*e*) The Socio-economic Aspect and so on.

TS—13 A NOTE ON THE ICONOGRAPHY OF HARIHARA IN THE PURĀṆAS

U. N. DHAL, BHUBANESHWAR

Besides making images of individual deities, the tradition of making composite images was current in the past. Since the Purāṇas record the faith and belief of the laity, the custom never escaped their notice. So, we come across references to such composite images as Harihara, Haribrahmā, Ardhanārīśvara, Ardhalakṣmīhari and others in the Purāṇas. Unlike individual images, these carry the emblems and attributes of both the partners. Thus they furnish interesting materials for our evolutionary study. An attempt has been made in the present paper to show the evolution of the concept of the icon of Harihara in Purāṇas and how it contributes to the assimilation of different cults.

TS—14 COBACĪNĪ

N. GANGADHARAN, MADRAS

The 'Cobacīnī' or china-root spelt differently as Cocanī or Copacīnī or Cobacīnī or Covacīnī has been prescribed as a remedy for the Phiraṅga-roga. The advent of the Portuguese in the 15th century in India brought with them a new disease termed as the Phiraṅga-roga by Bhāvamiśra, the author of the Bhāvaprakāśa. Some of the treatises belonging to the period after Bhāvamiśra prescribe the use of 'Cobacīnī' as a remedy for the Phiraṅga-roga. This paper discusses the references relating to the medicinal use of 'COBACĪNĪ'.

TS—15 CAKRA, THE FAVOURITE WEAPON OF ŚRĪ KṚṢṆA

ASHA GOSWAMI, DELHI

War or Śastra-Yajña is as old as the human race. Indian tradition has recognised two kinds of war-fare, e.g. just war (Dharma-Yuddha) or the open battle which had the approval of the society, and the crafty-war (Mantra-Yuddha) whidh was carried on in secret by the use of charms and spells. Srī Kṛṣṇa, the greatest warrior of his times, 'pradhānaḥ mahārathaḥ' was well-conversant with both kinds of war-fare and had complete mastery (*Uttamāstra-vid*) over the martial weapons. In the sources, Kṛṣṇa's *Astras* are called the *divyāstras* or the divine weapons.

In this paper, an attempt shall be made to analyse the characteristic features of Kṛṣṇa's favourite weapon discus as often narrated in the literary sources in the light of various views and traditional method of Interpretations, e.g., the spiritual and the mystic; the symbolic and the allegorical; and the rational and the radical (which shows the modern view-point).

The study reveals that the Cakra of Kṛṣṇa represented the type of ancient Indian Muktāstra which was specially designed as a flinging weapon and could cut and behead the enemies on whom the same was flung; that on the basis of the main features of the weapon as recorded in the sources, the same

may be held as identical with modern fire-arms (which are controlled with some wireless device), or with some fire vomitter movable machine; and that the achievements of the paurāṇic and the epic age in the field of fire-arms and the science of warfare were in no way less advanced than the modern scientific discoveries.

TS—16 नाट्यनायिका विवेचन में वेश्या

प्रीतिप्रभा गोएल, जोधपुर

नायक के साथ सामाजिक सम्बन्ध अथवा सामाजिक प्रतिष्ठा के आधार पर भरत ने नायिका का विविध विभाजन किया — वेश्या, कुलजा एवं कृतशौचा। पुनः भरत ने ही अन्यत्र नायिका के चार भेद वर्णित किए और वेश्या के स्थान पर गणिका शब्द का प्रयोग किया — दिव्या, नृपपत्नी, कुलस्त्री तथा गणिका।

परवर्ती नाट्यपरम्परा में आचार्यों ने वेश्या या गणिका को सामान्या अथवा साधारणा नाम दिया अर्थात् वह स्त्री जो सर्वजनसुलभ हो। रामचन्द्र, गुणचन्द्र ने उसे पण्यकामिनी नाम से अभिहित किया। भरत, धनञ्जय, भोज, रामचन्द्र गुणचन्द्र, शारदातनय, शिंगभूपाल, विश्वनाथ सभी ने साधारणा स्त्री में कतिपय चारित्रिक विशेषताएँ समान कहीं — वेश्या अर्थकामा, लज्जारहित, नितान्त धैर्यशील, प्रगल्भ, धूर्त तथा कलानिपुण होती है।

भोज ने परम्परा से तनिक हटकर वेश्या का और अधिक विस्तृत विवेचन किया तथा कला निपुणता एवं देहनिष्क्रय को वेश्या के विभिन्न भेदों का आधार तत्त्व बनाया। वात्स्यायन ने कामसूत्र में वेश्या के दो भेद कहे जो स्वयं अन्वर्थ हैं।

नाट्य में वेश्या का विधान किस प्रकार होना चाहिए इस संबंध में विभिन्न मत पाए जाते हैं। समस्त मतों के संग्रहण से यह स्पष्ट होता है कि चार प्रकार से वेश्या की योजना नाट्य में की जा सकती है:

(१) यदि वेश्या दिव्या है तो नायक में अनुरक्ता रूप में वह नाटक की प्रधान नायिका हो सकती है यथा उर्वशी।

(२) नायक से अनुरक्त होने पर भी अदिव्या वेश्या नाटक में अप्रधान नायिका हो सकती है यथा इरावती।

(३) नाटक से भिन्न प्रकरणादि रूपकों में यह अनुरक्ता रूप में ही प्रधान नायिका बन सकती है यथा वसन्तसेना।

(४) प्रहसनादि हास्य प्रधान रूपकों में यह अनुरक्ता अथवा विरक्ता रूप में चित्रित हो सकती है।

TS—17 ग्रहोदयास्त-विमर्शः

हंसधर झा, दरभंगा

अथ किन्नामोदयास्तावित्यत्र, उदयश्चास्तश्चोदयास्ताविति तु स्पष्टमेव। केषाम्, भग्रहाणाम्।

अथात्रोदयास्तशब्दस्य प्रयोगोऽर्थद्वये भवति। तत्र प्रथमं भुवं परितो भ्रमतां भग्रहाणां क्षितिजव्यवधानाद्यददर्शनं स एवास्तः यत् क्षितिजोर्ध्वगतत्वेन दर्शनं स एवोदय इति तु सर्वविदितमेव। अमू एव नित्योदयास्तशब्देनोच्यते।

द्वितीयं तु रविणा सह योगे तत्तीव्रप्रकाशपुञ्जप्रभावाद् यददर्शनं तदप्यस्तस्तथा योगानन्तरं स्व-स्व-कालांशैर्यद्दर्शनं तदप्युदय इति।

अर्थाद् यो ग्रहो रवेः सकाशादूनभुक्तिरसौ प्राच्यां विश्युदेति प्रतीच्यामस्तमेति। यथा भौमो गुरुः शनिश्च। योऽधिकभुक्तिरसौ प्रतीच्यामुदेति प्राच्यां प्रतितिष्ठति। यथा चन्द्रः।

बुधशुक्रौ तु यदा मार्गिणौ तदाधिकभुक्तित्वात् प्राच्यामुद्गच्छतस्ततस्तत्रैव वक्रतां प्राप्यास्तत्वं गच्छतः। ततस्तयैव गत्या प्राच्यामुद्गम्य ततः ऋजुत्वं प्राप्याधिकभुक्तित्वात् प्राच्यामेवास्तं व्रजेताम्।

अर्थात्सूर्याद्यावद्भिरंशैरन्तरितो ग्रहोऽस्तमेति ते कालांशाः। अतस्तदधिकान्तरिता ग्रहा दृश्यास्तदल्पान्तरिताश्चादृश्या इति।

TS—18 क्षयमासनिरूपणम्

रामचन्द्र झा, दरभंगा

सूर्यसंक्रान्तिहीनः शुक्लादिचान्द्रमासोऽधिमासः, सूर्यसंक्रान्तिद्वययुतः शुक्लादिचान्द्रमासश्च क्षयाख्यो मास इति ज्यौतिषशास्त्रसिद्धान्तः।

तत्र स्पष्टमानेन सौरचान्द्रान्तराधिशेषजन्यकालाधिक्यवशादेकस्मादधिमासादपरोऽधिमासः प्रायेण २७-३६ मासमध्ये पतति। यदा चैकविंशतिः शुद्धिस्तदा क्षयमासः पतति। अस्य क्षयमासस्य च संभवस्तेन १९, १२२, १४१ प्रभृतिवर्षेषु पतति। तस्य चेदानीं रव्युच्चगतिवशात्कार्त्तिकादित्रये संभव इति।

क्षयमासवतिवर्षे क्षयमासात्प्राक् पश्चाच्च प्रायो मासत्रयान्तरेऽधिमासद्वयं जायते किन्तु तत्र पूर्वासंक्रान्तोऽवृद्धिमन्मासस्त्रिंशद्दिनात्मकोऽधिमासः, उत्तरासंक्रान्तो वृद्धिमन्मासः षष्टिदिनात्मकः क्षयाख्यमासो मासकृत्यादौ कर्मार्हश्च भवतीति महामहोपाध्यायैर्गोकुलनाथोपाध्यायचरणैर्मासमीमांसायां महामहोपाध्यायवाचस्पतिमिश्रचरणैः द्वैतनिर्णयादौ युक्तयुक्तम्।

अत्र ये तु पूर्वोत्तरयोरुभयोरपि मासयोर्वृद्धिं स्वीकृत्य द्विसंक्रान्तमासस्य च लोपं स्वीकुर्वन्ति ते भ्रान्ता एव। वर्षमध्ये द्विधा मासवृद्ध्योः गणितेनासंभवात्। तस्मादिदं मतं शास्त्रविरुद्धत्वाद्धेयमेवेति दिक्।

TS—19 नक्षत्रस्तबकः

सर्वनारायण झा, दरभंगा

महाकाशेऽस्मिन्नक्षमाण्यवलोक्यन्ते प्रायो द्विकरूपेण त्रिकरूपेण बहुकरूपेण स्तबकरूपेण वा। यथा द्विकानि त्रिकानि बहुकानि वा एकस्मादेव नक्षत्राज्जायन्ते तथैव नक्षत्रस्तबकाः। नीहारिकायाः सहस्राधिकानि नक्षत्राणि जायन्ते। किन्तु एकस्थानादुद्गमत्वात् सर्वाणि नक्षत्राणि समगतिकान्येव सन्ति। कारणादस्मादेतेषां नक्षत्रस्तबकत्वं ज्ञातुं सुलभम्।

नक्षत्रस्तवकभेदाः—नक्षत्रस्तवकानामत्र प्रमुखत्रयो भेदाः वर्तन्ते (१) नक्षत्रकुलम् (२) अवद्धनक्षत्रस्तवकः (३) गोलीयनक्षत्रस्तवकः।

(१) नक्षत्रकुलम्—कुलेऽस्मिन् कतिपयानामेव नक्षत्राणां समूहोऽस्ति। अस्य सर्वाणि नक्षत्राणि भौतिकसम्बन्धेन परस्परं सम्बद्धानि सन्ति। तानि प्रायः शताल्पसंख्यकानि एव अवाप्यन्ते।

(२) उवद्धनक्षत्रस्तवकः—द्वितीयोऽयमवद्धनक्षत्रस्तवकः शताधिकः पर्याप्त-घनतयाऽन्योन्यसम्बद्धः परन्तु तस्यावद्धनक्षत्रस्तवकस्य सीमा त्वनियताकारैवाऽस्ति।

(३) गोलीयनक्षत्रस्तवकः—तृतीयेऽस्मिन्गोलीयनक्षत्रस्तवके सहस्राधिकानि अवतिष्ठन्ते। सीमा च तेषां गोलाकारस्वरूपा। नक्षत्राणि निविड़तया केन्द्रे विरलतया चोपसीमान्ते स्थितानि। वैलक्षण्यमत्र दृढ़संहतिरेव। यथाऽत्र—कश्चिज्जनः वायुयानेन यात्रां करोति, तेन क्वापि ग्रामेषु गृहकुलमवलोक्यते, नगरेषु गृहपुञ्जानि क्वापि, प्रधाननगरेषु राजधान्यादिषु वा क्वापि सहस्रशो गृहकुलान्यवलोक्यन्ते। अत्र ग्रामो नक्षत्रकुलवत्, नगरमवद्धनक्षत्रस्तवकवत्, महानगरञ्च गोलीय नक्षत्रस्तवकवत् प्रतिभाति।

TS—20 मेलापक-विमर्शः

शिवाकान्त झा, दरभंगा

विवाहशब्देन पाणिग्रहणाख्यः संस्कारविशेषो गृह्यते। स च विवाहः स्त्रीपुरुषद्वयायत्तः। तत्रापि बहुधा पुरुषायत्तः—"अनाश्रमी न तिष्ठेत क्षणमेकमपि द्विज :। आश्रमादाश्रमं गच्छेदेष धर्मः सनातनः।" इति च स्मरणादितराश्रमचरमोपजीव्यतया प्राधान्याच्चेति समावर्तनानन्तरं पुरुषेणावश्यं विवाहे यतितव्यम्। किञ्च अग्निहोत्रादीनां नित्यानां कर्मणां करणे पत्नीं विना नाधिकार इति स्मृतौ स्मरणात्। "नापुत्रस्य लोकोऽस्ति" इति श्रुत्या पुत्राभावे परलोके दुर्गतिवोधनाच्च। तत्र पुत्राद्युत्पत्तिस्तु दम्पत्योरानुकूल्यं विना न स्यात्।

विपरीत गुण-स्वभाववतोः कन्यावरयोः विवाहे भूते सति आजीवनं परस्परं दाम्पत्यजीवनं कष्टप्रदमेव भवतीति वैज्ञानिकरीत्या मेलापकविचारः कर्त्तव्यः।

मेलापकरीत्या न केवलं प्राचीनपरम्परायाः निर्वाहः सम्पद्यते अपि तु भाविदम्पत्योः जन्मलग्न-जन्मनक्षत्र-राशि-जन्मकालिकग्रहस्थिति—वर्णादिकूटानां गणनया स्वभाव-गुण-प्रीत्याचार-व्यवहारादीनां सामञ्जस्यविषये शुभाशुभं ज्ञानं भवति। तत्त्वतुल्यत्वे मित्रत्वेऽपि च दाम्पत्यजीवनं आजीवनं सुख-शान्तिप्रदमन्यथा सुदुःखकरं सिध्यति।

भारतीय-परम्परायां प्रेमविवाहो नैव श्रेयस्करः, अपितु द्वयोः पूर्वापरिचितयोः जन्माङ्गवशेन सम्बन्धमगत्य पाणिग्रहणं श्रेयस्करम् भवति। अत एव मेलापकपद्धतिर्नोपेक्षणीयेति।

TS—21 PAINTING IN SOMEŚVARA'S MĀNASOLLĀSA

M. N. JOSHI, DHARWAR

The Mānasollāsa covers several arts like music, dance, architecture, sculpture etc. Painting is also included therein. The earliest paintings in the prehistoric age in the caves all over the world give us magnificent examples of the observant eye and the trained hand even in man's savage state. The pre-historic cave paintings in India give us a picture of life in those far off days of early men in India.

In Mānasollāsa various kinds of plasters used over walls are mentioned. Someśvara mentions the qualifications of a painter. Further he explains the characteristics of good painting, the rules to be followed, preparing the wall for painting and preparation of brushes. *Varṇa-Saṁskāra* (preparation of colours) also is an important subject. The material used in colouring leads to the classification of *Citra* into *Rasa Citra* and *Dhūli Citra*. Someśvara in his Mānasollāsa divides *Citra* into three types, namely, *Viddha*, *Aviddha* and *Bhāvacitra*.

Someśvara further says that the important elements of paintings are *Rekhā*, *Vartana*, *Bhūṣaṇa* and *Varṇa*. In painting, efforts should be made to include all these elements so that it would be appreciated by all. The measurable excellence in these formal qualities depends on the technical adequacy, skill, efficiency and experience of the artist. Artists had other motives too in executing those paintings, namely to remove the sorrow of bad dreams, to place the divinity and beauty in the house. Mānasollāsa suggests that pictures were made to embellish homes and places.

TS—22 STRUCTURAL PATTERN OF THE SONGS IN KĀLIDĀSA'S DRAMAS

N. M. KANSARA, AHMEDABAD

Songs are obviously one of the major sources of entertainment as has been clear from the discussion about their place and their accompaniment with rhythmic music and various types of dance by Bharata in his Nāṭyaśāstra. Kālidāsa has specifically introduced in his dramas at least three songs—one in the Mālavikāgnimitram and two in the Abhijñānaśākuntalam, not to talk about the fourth act of the Vikramorvaśīyam. No attempt has yet been made to analyse the structural pattern of the verses meant to be the songs, and of those that might have been meant to be merely recited with dramatic intonations in consonance with the context. Here in this paper, these three songs are analysed from the point of view of its actual musical performance and it is shown how this pattern enhances the dramatic effect of the situation and the aesthetic sentiment.

TS—23 PERFUMERY IN ANCIENT INDIA

RADHA KRISHNAMURTHY, BANGALORE

India is well-known for its perfumes. We get several references in ancient Sanskrit texts about the use of scented unguents, oils etc. by men and women. From these it is proved that perfumery was flourishing and encouraged in ancient India as an important trade and industry. Vātsyāyana and others refer to this as one of the 64 arts. Perfumery may be treated as an art and also as a science as it consists of proper blending of odoriferous substances which requires artistic sensitivity as well as scientific knowledge.

Bṛhat-Saṁhitā is the earliest extant Sanskrit work which offers rich material related to the scientific manufacture of perfumes. The term used for this scientific art is *Gandhayukti*. A few other texts also deal with this subject amongst which *Sivatattvaratnākara* of Keladi Basavarāja, an encyclopaedic work of a later period is very important.

Based on some of these texts the methods, recipes etc., prescribed for the preparation of various types of fragrant substances like hair oil, unguents, incense, etc., are dealt with in this paper with a view to establish that *gandhayukti* was treated as a science in ancient India and the manufacture of perfumes was carried out scientifically.

The essential features of perfumes and perfumery prescribed by modern scientists are also pointed out in this paper and an attempt has been made to bring out the fact that ancient Indians also gave importance to these features.

TS—24 KṚṢṆA LEGENDS IN INDIAN ART

RAJ KUMARI KUBBA, DELHI

No other personality in the long history of India has exercised such a great influence on the lives of the people and made such a profound impact on the culture and arts of India as has been done by Śrī Kṛṣṇa. His life and teachings have been an eternal source of inspiration to the poets and artists alike.

The multi-dimensional personality of Śrī Kṛṣṇa is manifested through innumerable Sanskrit Kāvyas. But this personality is equally depicted through various forms of Art, which has much more strong impact on the Indian mind and life, since art is the most effective, beautiful and attractive means of depicting any object. Thus those people also who cannot spare time to read Śrī Kṛṣṇa's life through literature, can see and understand him through his legends, which are portrayed through various forms of arts, such as sculptures, plastic arts, wall paintings, miniature paintings, decorative arts belonging to various schools, carvings on wood, painting on cloth,. His legends depicted on stones and bronzes are equally important and significant. Thus the legends of Śrī Kṛṣṇa can go to each and every individual, rich or poor, literate or illiterate, urban or rural through Indian art.

Thus this paper presents a comprehensive picture of various forms of Indian Art, which has shaped beautifully the many facet personality of Śrī Kṛṣṇa, who had devoted the whole of his life to removing the distress of people and bringing happiness and prosperity to humanity.

TS—25 AVANADDHA INSTRUMENTS (MEMBRANOPHONES) IN THE WORKS OF KĀLIDĀSA

SUSHMA KULSHRESHTHA, DELHI

Kālidāsa was familiar with various systems of philosophy, several schools of religious belief, politics, economics, erotic science, dramaturgy and different fine arts as is revealed from his works. Music and Dance occupy a prominent place in Fine Arts. *'Gītaṁ vādyaṁ tathā nṛtyaṁ Saṅgītam ucyate.'* Music includes music vocal, music instrumental and dance. Kālidāsa has referred to all these three at a number of places in his works in the course of his narratives and descriptions as well as in the usage of similes and metaphors.

Kālidāsa seems to be familiar with all the four kinds of musical instrumments.

In the present paper, an attempt is made to show Kālidāsa's knowledge of musical instruments particularly Avanaddha instruments. The instruments hollow from inside and covered with the hide of animals and which are played upon by hands or sticks are called Avanaddha or Ānaddha instruments. According to Bharatamuni there were one hundred types of Avanaddha instruments but he has not given a detailed description of each of them. The Avanaddha instruments referred to by Kālidāsa in his works are Paṭaha, Puṣkara, Mṛdaṅga, Muraja, Mardala, Dundubhi and Bherī. A detailed description of all these instruments, their critical assessment based on the references and the study of Mārjanā is presented here.

Kālidāsa had not only the theoretical knowledge of these instrument, but also expertise in their practical performance, otherwise, he could not have successfully described minute intricacies of the various instruments and their playing in his works, particularly in poetry. It also appears that Kālidāsa had also knowledge of other types of music, i.e. Vocal music (Gāyana) and Dancing (Nṛtya). To understand the real meaning of various words used by Kālidāsa in his poetry in the context of music, it is desirable to have an interpretation based on Saṅgītaśāstra, otherwise it is difficult to appreciate the poetry of Kālidāsa in its real perspective.

TS—26 ON A BRANCH OF THE VṚKṢĀYURVEDA

S. D. LADDU, PUNE

The paper records a reference in literature to the cross-breeding of plants.

TS—27 A COMPREHENSIVE BIBLIOGRAPHY OF PRINTED SANSKRIT BOOKS

N. B. MARATHE, WAI

1. *Preamble:* There is no complete list of Sanskrit books printed up to date. Existing lists like the one prepared by Sahitya Akademi (National Bibliography of Indian Literature for 1901-1953), or the Indian Natioanl Bibliography prepared by the Central Reference Library (1958-62, 1963-67, 1968-77) or A Union List of Printed Indic Texts and Translations in American Libraries prepared by Prof. M. B. Emeneau, 1935 are incomplete. A complete register, on the model of S. G. Date's Bibliography for Marathi is a desideratum.

2. *Sources for Material:* (*i*) Catalogues of publishers, lists of publications of various learned and literary bodies, various bibliographies (like the Vedic Bibliography etc.), (*ii*) Checking of books on the spot (in important libraries).

3. *Methodology:* One card for each title to be typed. Cards to be arranged either according to the authors or titles. Where there are many editions, cards to be arranged chronologically.

4. *Total Number of Entries:* It is estimated that there will be approximately a total number of 75,000 entries.

5. *Appeal* : The BORI would be the proper authority to sponsor this project.

TS—28 ASTROLOGICAL BASES OF THE SOUNDS AND THE SCRIPT OF VEDIC SANSKRIT

H. M. MEHTA, AHMEDABAD

The Veda for its understanding requires the study of six bodies of the Veda, viz. phonetics, code of rituals, grammar, etymology, metre and astrology. As one of the essentials of Vedic study astrology has a sound footing. But, perhaps this footing at present is understood, as only its calculative part of the auspicious periods of Yajñas or Ceremonial Sacrifices. But it contains various alphabetical letters, and has a very peculiar distribution of it on the wheel. If this is solved it is possible to form, not only words, but even solve the concepts of various Vedic thoughts and the parables. This has been shown by the various studies of modern scientific thoughts.

For phonetics the sound vibrations are equated on the scientific scale of X units to K. M. units which amount to 10^{20} all in multiples of 1000. On the basis of roots, which is the base of a square or an area of the field and the base as the knower of the field known in Gita as *Kṣetra* and *Kṣetrajña*. This further is resolved to light and sound speed ratio of 10^6 and its root as 10^3 which is thousand or Sahasradhar, i.e. thousand folds. Thus alphabetical relation to Tantrik art is also introduced and explained. How the sound waves can be converted to heat, fire and ultraviolet Sun rays and so on.

As for the alphabetical letters on the wheel it may be noted that basic letter, bearing aspirants like Kh of K type, there are only 12 original letters and therefore, its relation with each house, and its aspirants to different houses as per planets aspects is established. Thus, the formations of words, and parables is later established and explained. Mantra, Tantra, and Yantra are all a Mathematical Jargon in the form of Conics, which can be resolved into Circle, ellipse and Parabola and Hyperbola. If properly interpreted, can give complete meaning to Vedic studies.

TS—29 TECHNICAL TERMS RELATED TO 'YANTRAS'

(MACHINES): MODERN EXPOSITION AND EQUIVALENTS

S. D. MISRA, PILANI

The *Samarāṅgaṇa-Sūtradhāra* of King Bhoja is a treasury of technical knowledge. The *Yantra-Vidhāna* chapter of this magnum-opus furnishes enough evidence of the author's fertile imagination and keen insight in the field of mechanical engineering of medieval times.

King Bhoja in this Chapter defines a machine, states its basic elements, enumerates its qualities, tells the various types of machines and gives the design and art of making a few machines.

In the course of the above discussion, Bhoja has suggested many concepts and ideas and has used various technical terms which are relevant even to the present world of science and technology. The purpose of this paper is to present a scientific and comparative analysis of these ideas and concepts and expose the technical terms to the modern mind.

TS—30 ARUṆADATTA AND HIS CONTRIBUTION TO THE BASIC PRINCIPLES OF ĀYURVEDA

JYOTIR MITRA, VARANASI

Aruṇadatta, the celebrated commentator of *Aṣṭaṅgahṛdaya* of Vāgbhaṭa, occupies an important place among the commentators of the Ayurvedic compendia. He flourished in Bengal in the first quarter of thirteenth century. He was the son of *Mṛgāṅkadatta*. He wrote his commentary named '*Sarvāṅgasundarā*' on the basis of '*Padārthacandrikā*' composed by Candranandana, a predecessor commentator to him. Unfortunately, Candranandana's commentary is not available and it is preserved in Tibetan translation.

If one goes through the commentary, he finds Aruṇadatta a profound scholar of Indian culture, philosopher, poet and skilled physician as well. His original contribution in the form of *tantra-guṇa* (merits of text) and *tantra-doṣa* are worth quoting. It provides a lot of original material for linguistics. He defines Āyurveda with its eightfold divisions. He elucidates the theory of *Pancamahābhūta* and *Rasa-guṇa-vīrya-vipāka-prabhāva* very lucidly. He puts forth an excellent exposition of sleep (*nidrā*) and dream (*svapna*).

The present paper's aim is to put forth those facts and figures which are elaborately defined by the commentator and in this regard basic principles of Ayurveda have their importance to be defined classically and applicably.

TS—31 KANDUKA-NṚTYA—A FORGOTTEN FINE ART

B. R. MODAK, DHARWAD

Dance as a fine art is known in India since ancient times. In the *Ṛgveda* we find reference to a dancer. Reference to dance is found in the Upaniṣad also.

Reference to ball-play is found in the Ṛṣyaśṛṅga episode of the *Mahābhārata*, in the *Svapna-vāsavadatta* of Bhāsa, *Kumāra-saṁbhava* and *Raghuvaṁśa* of Kālidāsa, *Viddhaśālabhañjikā* of Rājaśekhara, *Padma-prābhṛtaka* of Sūdraka, *Pādatāḍitaka* of Śyāmilaka, and *Bhoja-prabandha* of Ballāla.

Nṛttaratnāvali of Jāya Senāpati describes a Deśi dance called Kanduka-Nṛtta. In this dance a number of ladies play with a ball made of gold, silver, bell-metal or wood. The balls are tossed from person to person. Different movements and gaits are used in this dance also.

A beautiful description of Kanduka-nṛtya occurs in the Daśakumāracarita of Daṇḍin. Daṇḍin employs a number of technical terms from the art of dancing while describing *Kanduka-nṛtya.* The picturesque description clearly shows that such a dance really existed.

The description of the ball-play in many works indicates that the ball was made of some elastic material like rubber.

Kaṇduka-nṛtta as described in the *Nṛttaratnāvali* is a group dance, whereas Kanduka-nṛtya described in the *Daśakumāra-carita* is a solo dance. This fine art of dance with a ball deserves to be revived with vision and vigour.

TS—32 JAYARATHA AND SANSKRIT TEXTUAL CRITICISM

SHIVAGANESHA MURTHY, MYSORE

Textual criticism, the art and science of arriving at the author's text or at the nearest text to that of the author on the basis of the available copy or copies of the text, is not new to our country. The commentaries bear ample testimony to the fact that the commentators had a well established tradition of fixing the readings of their text on certain principles. Unfortunately none took pains to write a treatise on this discipline. However, we can formulate the principles on which textual criticism was carried out after a study of the commentaries.

The paper examines the discussion of readings of the *Alaṅkāra-sarvasva* of Ruyyaka in the commentary *Alaṅkāra-vimarśinī* by Jayaratha (later half of 12th c.). The discussions of the readings, though a few (about 10) shed a good deal of light on the basic principles he had.

मूर्च्छना की व्युत्पत्ति एवं मूर्च्छनावाद

सरिता निगम, कानपुर

संगीत-कला का लक्ष्य रस की सृष्टि ही है तथा उस रस एवं भाव की सृष्टि से संगीतज्ञ एवं श्रोता दोनों को निमग्न कर भावविभोर कर देना ही संगीत का परम प्रयोजन है।

अपने संगीत के गौरवमय अतीत के परिप्रेक्ष्य में जब आज के शास्त्रीय संगीत को देखते हैं तो मन विक्षोभ से भर जाता है। आधुनिक शास्त्रीय संगीत में भाव के अभाव के कारणों की खोज करने पर जो एक महत्त्वपूर्ण कारण हम पाते हैं वह है मूर्च्छना प्रणाली की उपेक्षा।

यह मूर्च्छना प्रणाली वास्तव में है क्या? प्राचीन भारतीय संगीत में इसका क्या स्थान एवं स्वरूप था? ऐसे प्रश्न मन को उद्वेलित करते हैं। इसीलिये मूर्च्छना का अन्तरंग परिचय देते हुये प्रस्तुत: लेख में मूर्च्छना की व्युत्पत्ति, मूर्च्छना की संगीत-शास्त्रीय परिभाषा, मूर्च्छना का आधार, मूर्च्छना का स्वरूप तथा प्रकार, मूर्च्छना का प्रारम्भ तथा द्वादशस्वर मूर्च्छनावाद का विशद विवेचन करने का प्रयास किया गया है।

TS—34 POLARIS AND URSA MAJOR IN ANCIENT CHINA AND JAPAN

YUKIO OHASHI, LUCKNOW

Pole star was celestial emperor in ancient China, and was respected as a god. After importing of Buddhism, sometimes it was called Miáō-jiàn, and was considered as bodhi-sattva. This belief was imported into Japan, and it was called Myōken-bosatsu. This belief spread among Japanese people. There was a festival of pole star at the royal palace from 9th century to 14th century. There are some stories about Myōken bosatsu in Japanese classical literatures, and some Myōken-temples were built. These temples have some instruments which have signs of seven stars. Myōken-bosatsu, which means nice watcher, was called Sojirishuta in Japanese mantra. It is a transcription of a Sanskrit word Sudṛṣṭa, but it is not clear that this mantra is of Indian origin or not. Besides Myōken-bosatsu, there are many legends of stars in Japan, and are being collected by amatuer astronomers.

TS—35 ANCIENT INDIAN THOUGHT ABOUT ELONGATION OF LIFE IN SPACE TRAVEL

S. P. VARTAK AND P. V. VARTAK, PUNE

According to Śrīmad Bhāgavata 9-3-27 to 36 Kakudmī took his marriageable daughter Revatī to Brahma-Loke to ask the address of her would-be husband to

Brahmadeva. Brahmadeva told him, "In a moment you spent in Brahma-Loka, twenty seven tetra-yugas have passed on Earth (i.e. at least 216 years of Earth) and now there is nobody you had in mind nor his dynasty surviving. So you return to Earth and wed your daughter to Baladeva who is a gem among youths." Accordingly, Kakudmī returned to Earth, saw his descendents lost and gave his Revatī to Balarāma in marriage.

This story shows the following important points : (1) Two persons left Earth and went into the space to some other planet of another solar system, probably Vega (Abhijit) whose Deity is Brahmā and which is 26 light years distant from Earth. (2) A moment there was equal to at least 216 years of Earth. This shows the knowledge of Vyāsa that time passes at different speeds on different planets in space. (3) Many generations had passed away so at least 216 years had passed on Earth. (4) Even then the daughter was still marriageable. So their life was extended, and death was defeated. The only cause attributable to these phenomena is space travel.

Apāna is the agent forcing down food, faeces etc. and also life, because Death is attributed to Apāna. Apāna is helped by Gravitation i.e. attraction force of Goddess Earth according to Praśnopaniṣad. In the space, Apāna does not get the help of Gravitation, so death is kept away, extending life.

This ancient Indian concept is the same as modern science. Einstein theorised that Gravity can bend time in space so time expands and length contracts. Sub-atomic particles like Meson whose life is measurable in seconds are seen coming to Earth from space travelling for many days. Scientists are dreaming to give high speeds to shuttles when astronauts may be able to go to another solar system and return in their life time while hundreds of years pass on Earth. Thus the modern scientific concept is seen in ancient Indian thoughts 5000 years old. It is our duty to check Vyāsa's statement by sending animals to space to see if their life extends.

TS—36 संस्कृत काव्यों के अनुसार तत्कालीन भारत में प्रकाश एवं जल व्यवस्था

कौशलेन्द्र पाण्डेय, वाराणसी

प्रकाश एवं जलकी चर्चा सर्वप्रथम ऋग्वेद में की गयी है। तत्पश्चात् अन्य वैदिक ग्रन्थों में भी इनकी चर्चा है। लौकिक संस्कृत में रामायण, महाभारत आदि ऐतिहासिक काव्यों के साथ ही कालिदास प्रभृति कवियों की रचनाओं में भी प्रामाणिक विवेचन प्राप्त होता है। जिससे प्रकाश एवं जल सम्बन्धी तत्कालीन व्यवस्था स्पष्ट होती है।

प्रस्तुत शोधपत्र में रामायण के रचनाकाल से लेकर ईसा की आठवीं शताब्दी तक के संस्कृत काव्यों के आधार पर तत्कालीन भारत में प्रकाश एवं जल व्यवस्था की पद्धति, प्रणाली का स्वरूप स्पष्ट करने का प्रयास किया गया है।

TS—37 CONTRIBUTION OF ARCHAEOLOGICAL FINDS OF PLANT-REMAINS TO THE HISTORICAL KNOWLEDGE OF INDIAN ECONOMIC PLANTS WITH PARTICULAR REFERENCE TO "CASAEARIA-SPP"

R. S. SINGH AND S. K. PATHAK, VARANASI

Plant-remains' finds recovered at various sites in Archaeological excavations have shown their multi-dimensional significance in the historical study of the far ancient ages. The remains also provide anterio-posterior links of their own antecedents, otherwise not evinced in the ancient recorded literary evidences. But for its solitary mention in the Ayurvedic Nighaṇṭu Literation of the later Medieval period, this Plant-species does not seem to have been mentioned in the earlier ancient literature. But the Casaearia wood remains have been recovered from the archaeological site-stratum of much earlier ages, which provide an earlier link of the knowledge, economic use and recognition of this plant species. This paper discusses and highlights the same.

TS—38 THE CONCEPT OF FAMILY PLANNING IN THE ANAṄGARAṄGA

E. R. RAMA BAI, MADRAS

Like the Kāmasūtra of Vātsyāyana, the *Anaṅgaraṅga* of Kalyāṇamalla is a work dealing with one of the four puruṣārtha-s, i.e. Kāma at length. Interestingly the text discusses about child-bearing and family-planning also. The present paper is devoted to the exposition of the treatment of one of the above topics, i.e., family-planning in the *Anaṅgaraṅga* comparing it with other similar works and also with works on Āyurveda. The paper also highlights the social relevance of such ancient texts during the modern days.

TS—39 संस्कृत साहित्ये भूभ्रमणवादः

सच्चिदानन्द, पुरी

विषय :

१. विषयप्रस्ताव :
२. भूस्थिरवदिनः
३. भूभ्रमणवादी
४. आर्यभटेन सूर्यभ्रमणाङ्गीकारे कारणम्
५. पृथगूदकस्वामिनः व्याख्या
६. सामन्तचन्द्रशेखरेण दत्तः वादः
७. भूभ्रमण खण्डनम्
८. वेदेषु भूभ्रमणविचारः
९. परिणामतः भूभ्रमणवादस्य सारः

TS—40 SAMRĀṬ-SIDDHĀNTA AND SAWAI JAISINGH'S STONE OBSERVATORIES

K. V. SARMA, MADRAS

The endeavours of Maharaja Jaisingh (1686-1743), the scholarly ruler of Jaipur in Rajasthan, particularly towards the study and practice of Indian astronomy in comparison with the Arabic-Persian and Western astronomy are well-known. The establishment by him of five outdoor observatories, with massive astronomical instruments, built of stone, brick, metal and mortar, at Jaipur, Delhi, Ujjain, Varanasi and Mathura, is also well-known. It is intended, in this paper, to focus the attention of scholars to the reasons behind the construction of stone observatories, as gleaned from contemporary literature including the Samrāṭ-siddhānta written by Samrāṭ Jagannatha, the court astronomer, and the experiments done through the instructments set up in these observatories.

TS—41 रागविबोध में रागसंख्या तथा स्वरूप

वाचस्पति शर्मा मौद्गल्य, दिल्ली

भारतीय संगीत-शास्त्र में रागों की संख्या को स्वीकार करने के विषय में सभी विद्वान् प्राय: भिन्नमत हैं। प्रत्येक विद्वान् आचार्य ने स्वग्रन्थ में रागों की संख्या अन्य विद्वान् से भिन्न कही है। सामान्य है तो इस संख्याभेंद के कारण में, जिसके अनुसार लेखक समय तथा देश में प्रसिद्धि ही राग की लेखक द्वारा स्वीकृति तथा वर्णिति का कारण है।

इसी आधार पर रागविवोध के विद्वान् कर्त्ता पं. सोमनाथ ने तेईस मेलों में छहत्तर अथवा सतत्तर रागों का वर्णन किया है। प्रस्तुत लेख में इन रागों के स्वरूप पर विचार करने का प्रयास किया गया है।

TS—42 TAXATION PRINCIPLES DURING KAUṬILYA'S AGE

RAJ KUMAR SEN, CALCUTTA

Developed theories of public finance were available in ancient India. The supreme importance of *Arthaśāstra* can be realised from its attribute as the fourth *upaveda*. During the age of Kauṭilya we observe large number of direct and indirect taxes with major emphasis on direct taxes. The principle of a surplus budget and a sound treasury was the rule of the day contrary to the modern trend for a deficit budget. The tax base was then much broader as tax could be paid either in kind or cash or in the form of services. In contrast to the present compulsory nature of taxes, the taxes were then conditional payments to a king for his services to the people.

The main basis of ancient taxation was producer's surplus. Norms were there in vogue for a just taxation. The authorities were aware of when, on whom, how and how much to tax in normal times and also in emergency situations.

It may be pointed out here that the various discussions on the ancient tax principles were not at all merely academic; in fact they were practised as far as possible in the daily financial administration of the states. Kings were actually praised or looked down upon according to their management of the tax-structure in accordance with the declared norms. Tax rates were fixed mainly on the basis of one's ability to pay. Certain classes of people were also exempted from taxation. These modern features of the ancient tax structure show that Indian thinkers were not concerned with metaphysical matters only but they put forward well knit theories for material well-being also. This modernity coupled with the ethical aspect of the ancient taxation, puts it in a really unique and enviable position.

TS—43 METHODS FOR BREVITY IN THE WORKS OF SANSKRIT CHAṄDAḤ ŚĀSTRA

G. S. SHAH, GANDHINAGAR

Sūtra Literature of Sanskrit is known for brevity. Pāṇini by making pratyāhāras with the help of Māheśvara Sūtras has secured brevity. He has evolved a system of his own.

The writers of Chandaḥ Śāstra have used different methods related to (*a*) the formation of gaṇas, (*b*) counting of the Saṁkhyā of particular gaṇa or of laghu-guru, (*c*) the devices used, instead of Saṁkhyā for showing yati.

In this article (*i*) for (*a*) the aṣṭagaṇa methods of Piṅgala, the gaṇas of two, three, four and five syllables of Janāśraya, the double system of consonants and vowels by an unknown author of 'Ratna mañjūṣā' are considered and explained.

(*ii*) for (*b*) the method of Śrī Hemacandrācārya is discussed.

(*iii*) for (*c*) the code words of Piṅgala and the use of the sequence position of consonant instead of code words by Hemacandra are illustrated.

Comparative value of the different methods is also pointed out in this brief article.

TS—44 LION-MOTIF IN HINDUISM

ANAM CHARAN SWAIN, BHUBANESWAR

In the man-lion myth as narrated in the different Purāṇa texts two characters Prahlāda and Hiraṇyakaśipu play an active role. The question arises as to what was the purpose for which the lion was brought into the myth and why did the Lord assume the form of the lion. In the myths, legends, paintings and scuptures we notice that the lion is the most important motif throughout our country. Lord Buddha is referred to as Śākya-Siṁha (the lion of the Śākya-clan), and his preaching of the doctrine is compared to the roar of the lion (Siṁha-nāda). The lion is the mount of the Bodhisattva Siṁha-nāda Avalokiteśvara. In the Jaina Kalpa-sūtra Mahāvīra is depicted as sitting on the throne of a lion in the Puṣpottara heaven.

Like Buddhism and Jainism the Hindu idea of deity is power. All the myths and legends about the divinities centre upon power. The lion is regarded as the king of beasts (Paśurāja), naturally it is widely accepted as a symbol of royalty, and its effigy is adopted as an emblem of kings. The throne on which our kings are corronated is called siṁhāsana (lion-seat), and it is usually indicated by the representation of lions on the basis of throne.

In pre-dynstic Egypt in battle palettes the king is represented as a lion seizing and destroying his enemies who are depicted in human form. Besides, in ancient Egypt people used to worship the lion because it represented power. In Egypt the lion is the symbol of the sun. In Persia the mask of Mithra the sun-god is a grinning and stylised lion-face with rays all around recalling the mane. Ishtar the Babylonian goddess of war rides a lion. Thet Cretan mother-goddess had lions by her side. Greek goddes Rhea is sitted on the throne of a lion.

Thus in various countries of the world lion plays a predominant role in myths and legends, in art and architecture.

TS—45 शनि एवं वातरोग

विनोद शास्त्री, जयपुर

प्राचीन काल में ज्योतिषियों को जो ग्रह ज्ञान था उनमें शनि अन्तिम ग्रह था। हर्शल, नेप्च्यून और प्लूटो की खोज होने से पूर्व अन्य ग्रहों की अपेक्षा धीरे चलने के कारण इसका नाम मन्द, शनैश्चर आदि रखा गया। शनि को क्रूर तथा पापग्रह माना जाता है लेकिन यह अन्ततोगत्वा सुखद परिणाम ही देता है। यह मनुष्य को दुर्भाग्य तथा संकटों में डालकर अन्त में पूर्ण शुद्ध तथा सात्त्विक स्वभाव का बना देता है।

शनि ग्रह अत : करण का प्रतीक होने के साथ-साथ बाह्य चेतना और आन्तरिक चेतना को मिलाने में पुल का काम करता है। शारीरिक दृष्टि से अस्थिसमूह बड़ी आतें, माँस पेशियाँ, नख, पसली, केश, श्वास, कास, दमा, मूर्च्छा, उदररोग तथा वातरोगों से इसका सम्बन्ध है। शनि आयुर्वेदीय प्रत्येक वातरोगों का कारण होता है जिसे प्रस्तुत वर्गीकरण द्वारा भली भाँती समझा जा सकता है। इस वर्गीकरण पर हम पाँच भागों में विचार कर सकते हैं:

(१) निष्पत्ति साधर्म्य

(२) प्रकृति साधर्म्य

(३) स्थान साधर्म्य

(४) व्याधि साधर्म्य

(५) प्रशमन एवं निदान साधर्म्य।

शनि की प्रवृत्ति एवं आयुर्वेदीय वातरोगों में समानता होने के कारण यदि शनि के विकार को दूर करने का प्रयास किया जाय तो वातजन्य रोगों से मुक्ति पायी जा सकती है।

TS—46 THE ROLE OF A KING TO INITIATE LEGAL PROCEEDINGS INDEPENDENT OF ANY PRAYER BY THE PARTIES

HERAMBA CHATTERJEE SASTRI, CALCUTTA

The writers on *Dharmaśāstra* and *Arthaśāstra* are unanimous on the point that the foremost duty of the king is to protect the subjects and Vyavahāra is one of the expedients for the same.

The normal procedure for looking into the disputes is that the king initiates action on an appeal from the party, the rights of whom have been transgressed.

The question that will invite our attention here is whether or not the king has the competence to initiate a legal proceeding of his own. The point will be discussed strictly from Śāstric point of view to show that it is within the jurisdiction of the king to start a legal proceeding.

The directive of Manu is clear on the point. What he says is that normally the king should not be over-anxious to initiate legal proceeding either by himself or through his officers. Or he should not be indifferent to the cases placed before him for adjudication in the court, evidently out of other considerations.

By taking into consideration the texts of Nārada, Kātyāyana, Pitāmaha mainly an attempt will be made here to show that though within his jurisdiction the king should not himself go a long way to exercise his power to do so.

TS—47 ON THE IDENTITY AND CRITICAL APPRAISAL OF THE PĀṆINIAN DYE "KARDAMA" (Pāṇini IV.II. 2)

R. S. SINGH AND A. N. SINGH, VARANASI

The Pāṇinian aphorism IV.II.2 says that the affix comes in the sense of coloured thereby after the words लाक्षा-रोचना-शकल and कर्दम "लाक्षा-रोचना-शकल-कर्दमाट्ठक्" ।। २ ।। Thus the word "कार्दमिकम्" for the cloth dyed with कर्दम will be derived. The epithets lākṣā, rocanā, śakala and "*kardama*" read in the aphorism clearly mean the dyes of that name prevalent in the Pāṇinian time and area. This information seems to be of significant importance for the historical study of ancient Indian dyes and dyeing technology. In the course of detailed study on the Indian Dyes and Dye-Plants by the authors, these have now been examined in details and the findings relating to 'KARDAMA' are being reported in this paper.

TS—48 NOT ŚRUTI BUT VIŚRUTI IN BHĀRATĪYA RĀGA-SAṄGĪTA

M. P. TAMHANKAR, KALYAN

Twenty two Śrutis in an octave are believed to be the speciality of Hindustani Rāga Saṅgīta. In musicology these śruti are mentioned since nearly 2500 years. But at present the positions occupied by Svaras are much more than 22 in the course of singing of Hindustani Rāgas. They may be named as viśrutis (विश्रुति). They can be derived mathematically also with the help of SA-PA and SN-MA relations. The number of viśrutis so devived within a gap of one octave is 54 and intervals in between them are 53 in each list of relations, the total viśrutis coming to 108.

TS—49 ON THE BOTANICAL IDENTITY AND CRITICAL APPRAISAL OF THE PĀṆINIAN PLANT/PLANT-PRODUCT "NAKHARAJINĪ" (Pāṇini IV. III. 167)

R. S. SINGH AND V. D. TIWARI, VARANASI

The Hāritakyādi-gaṇapāṭha (Pāṇini IV.III.167) enumerates a number of the then current and popular plant-species, the epithets denoting them being mostly in the feminine gender, where the aphorism (IV.III.167) prescribes special directive for the elision of the recommended affix for deriving the word denoting their fruit. Thus the epithets enumerated whereas denote the plant-species of those names, based on the commonisation of the substance and the substratum, denote their fruits, the economic part also. The directive of the aphorism being specific for deriving the epithet to denote the fruit, also reflects that if necessarily not all but most of the plant-species of the gaṇapāṭha were best recognised in the Pāṇinian area and time for the economic value of their fruits, also the knowledge and importance of the source-plant being superimposed and dormanted by the economic part. Along with others 'NAKHARAJINĪ' is also included in the gaṇapātha, being the third in the seriatem (of 17 enumerated in the gaṇapāṭha). The epithet NAKHARAJINĪ etymologically suggests to be a nail-colouring agent, probably used in cosmetics. But the epithet does not apear in the latter Sanskrit texts, lexicons and etc. This paper makes an effort towards the Botanical Identity and the pre and post-Pāṇinian where-abouts of Nakharajinī and its uses as a cosmetic colouring agent.

TS—50 प्राचीन भारत में अणुजैविकी

रामाभिलाप त्रिपाठी, गाजीपुर

विज्ञान की अणुजैविकी (Molecular Biology) शाखा की अत्याधुनिक उपलब्धियों में से एक उपलब्धि परखनली शिशु प्रविधि है। इसके मूल उन्नापक ब्रिटेन के शरीरक्रिया विज्ञान विशेषज्ञ डा. राबर्ट एडवर्ड तथा स्त्रीरोग विज्ञान विशेषज्ञ डा. पेट्रिक स्टेप्टो हैं। हम प्रविधि में स्त्री के शरीर से एक अंडा (Ovum) लेकर इसे पुरुष के वीर्याणु के साथ प्रयोगशाला में काँच की एक डिश् में सिंचित (Fertilized) किया जाता है। और तब इसे उस स्त्री के गर्भ में प्रत्यरोपति कर दिया जाता है। जहाँ सामान्य गर्भावस्था की भाँति भ्रूण शिशु के रूप में विकसित होकर नौ महीने बाद वच्चा पैदा होता है।

इस प्रकार की या इससे भी अधिक विकसित अणुजैविकी प्राचीन भारत में थी। पौराणिक साहित्य में युवनाश्व की कुक्षि से मान्धाता की उत्पत्ति बतलायी गयी है। मनु की नाक से इक्ष्वाकु की उत्पत्ति तथा मृत वेन के शरीर मन्थन से पृथु की उत्पत्ति वर्णित है। अरणि काष्ठ से शुक का जन्म एवं कलश से अगस्त्य और वसिष्ठ जैसे ऋषियों का जन्म कहा गया है। राजा सगर के साठ हजार पुत्र तथा एक सौ कौरवों की उत्पत्ति घृतकुम्भों से बतलायी गयी है। कृपाचार्य, कृर्पा, धृष्टद्युम्न-द्रौपदी एवं गोकर्ण आदि ऐसे पात्र है जिनकी उत्पत्ति भी सामान्य परम्परा से भिन्न अन्य प्रविधियों से हुई है। ये पौराणिक कथाएँ कोरी गप नहीं है अपितु आधुनिक वैज्ञानिक उपलब्धियों के सन्दर्भ में हमें यह सोचने एवं स्वीकार करने को बाध्य कर रही हैं कि इससे भी अधिक विकसित एवं उन्नत स्थिति में अणुजैविकी की प्रविधियों प्राचीन भारत में प्रचलित थीं।

TS—51 WALL PAINTINGS AT THE PALACE OF SAMOD

NEELIMA VASHISHTHA, JAIPUR

The Rawal of Samod held his jagir under the protection of the former Princely State of Jaipur. His common lineage with the Kachhawaha ruler

Jaipur gave him considerable power and influence in the State administration. Rawal Berisal and his successor Rawal Shiva Singh extended and beautified the palace at Samod during the peaceful period of British paramountcy in Jaipur State. In the later part of 19th century Rawal Shiva Singh added Darbar hall and *Shisha Mahal* in the palace, decorated them by several wall paintings depicting, hunting and mythological scenes, portraits of women and floral designs all over the ceiling of Darbar hall. These paintings show the impact of Jaipur School of painting both in teachnique and style.

TS—52 मेवाड़ के प्राचीन भिति चित्रों का तकनीकी पक्ष

आर. के. वशिष्ठ, जयपुर

राजस्थानी चित्रकला में मेवाड के भिति चित्रों की प्राचीन परम्परा रही है, यहाँ के पूर्वी आंचल में गुहा चित्रों की भी सम्भावना की जा सकती हैं, आठवीं सदी में निर्मित मेवाड के भवनों एवं राज प्रासादों में उत्कृष्ट भिति चित्रण कार्य होने के प्रमाण मिले हैं। १२२९ ई. के उत्कीर्ण प्रस्थर खम्बों के रेखांकन से चित्तौडगढ़ की चित्रण परम्परा में एलोरा के भिति चित्रों तथा पश्चिमी भारतीय चित्रकला की श्रृंखला में विशेष महत्त्व दिया जाता है। यही क्रम महाराणा कुम्भा के राजमहलों एवं भामाशाह के महलों में निर्मित भिति चित्रों में रहा है, किन्तु काल की कठोर दृष्टि से वे चित्र घुमिल हो चुके हैं।

मेवाड़ में भिति चित्रण कार्य तीन चरण में विभाजित किया जा सकता हैं : प्रथम चरण में गुहा चित्रों तथा आहाड़ के पत्राअवशेषों से रेखांकन की तकनीकी प्रक्रिया को पहचाना जा सकता हैं। दूसरे चरण में प्राकृत ग्रन्थों के संदर्भ के साथ ही चित्तौड़ में उत्कीर्ण रेखांकन तथा घुमिल भिति चित्रों से मूल्यांकित किया जा सकता है, तथा तृतीय चरण में निर्मित भिति चित्र फ्रेस्को पद्धति के महत्त्वपूर्ण आधार है जिन्हें यहाँ सप्रमाण प्रस्तुत किया जा सकेगा।

उदयपुर की बसावट से बाद बने सर्वरितु विलास में १६८० ई. के लगभग निर्मित बने भिति चित्रों में उड़ती हुई अप्सराओं के चित्रों का तकनीकी पक्ष प्राचीन आलागीला पद्धति के महत्त्वपूर्ण उदाहरण हैं। यह चित्र आमेर की महाराजा मानसिंह की छत्री के भिति चित्रों से भिन्न हैं।

TS—53 DHANURVEDA SAṀHITĀ OF VASIṢṬHA

D. G. VEDIA, AHMEDABAD

Dhanurveda saṁhitā of Vasiṣṭha discusses the science of Indian weapons particularly archery. This saṁhitā is narrated by Vasiṣṭha to Viśvāmitra. Lord Śiva taught this science to Paraśurāma. The Yajurveda and the Atharvaveda are said to be the source of this Upaveda. Dhanurvedādhikāra, characteristics of the teacher and the taught, measurements and varieties of arch and arrows, fixing an arrow to the bow-string, aiming of the arrows, Saṁgrāmavidhi, Akṣauhiṇīlakṣaṇa, Vyūhalakṣaṇa, Yuddhavidhi etc. are discussed. Some technical terms, treatment of the wounds and Dhanurvedādhikāra given at the end are more interesting. It will be interesting to study it in comparison with other saṁhitās on archery and the Indian weapons referred to in the vedic and classical literature.

TS—54 KUṆḌAS AND THE TANTRIC RITUALS

KARTIK VORA, AHMEDABAD

'Kuṇḍa' means a bowl-shaped vessel, a round hole in the ground, a pot often containing fire or water. In mysticism, fire is equivalent to water, as the former is conceived by the latter. In a temple-complex their co-existence in the forms of fire-altar as well as a source of water is for the purposes of purification. The present paper intends to study the following aspects :

1. Types of Kuṇḍas.
2. Construction of Kuṇḍas as narrated by 'Śāradā Tilaka Tantra'.
3. Significance of digging in the construction of an altar as elaborated in the Śatapatha Brāhmaṇa.
4. Tantric rituals and ceremonies involving the Kuṇḍas (based on Śāradā Tilaka Tantra and the current traditions of Jaina ceremonies of Samavasaraṇa.
5. Rituals of laying of the Foundation (Vāstu Pūjana) and their significance.

TS—55 A STUDY OF ŚALĀ AS PER SAMARĀṄGAṆA-SŪTRADHĀRA

HEMANT WALA, AHMEDABAD

1. INTRODUCTION TO SAMARĀṄGAṆA–SŪTRADHĀRA : Different kinds of buildings in ancient India and position of ŚALĀ in the total context—Definition of ŚALĀ and scope of the work.

2. TYPES OF ŚALĀ AS PER SAMARĀṄGAṆA-SŪTRADHĀRA: Evolution of forms of ŚALA—How different types of ŚALĀ like Ekaśalā, Dviśalā etc. are developed—Architectural quality of different ŚALĀS in terms of form and space available.

3. ADVANTAGES/DISADVANTAGES OF DIFFERENT ŚALĀS: The contextual evaluation of ŚALĀS—Checking the functional and climatic validity of different forms of ŚALĀ—Social relevance of such forms representing the need of time.

4. MODERN RELEVANCE : Comparing the forms of ŚALĀ with present context in terms of form itself grouping, circulation and functional aspects.

5. CONCLUSION: What are the elements of ŚALĀ which still we can adopt today—the process of learning from the past.

South-East Asian Studies

SEAS—1 CLASSIFICATION OF SANSKRIT PLACE NAMES OF SOUTH-EAST ASIA

R. P. GUPTA, DIBIYAPUR

It is said that up to 300 A.D. the stone age prevailed. Near about the fifth century contact was established with Hindu culture which was called the bronze-age. The opinion of historians is different. They believe that in South-East Asia from the first century onwards Indian culture blossomed-Buddhist influence came later on. By observation of Sanskrit place-names in South-East Asia, the fact that first and foremost Indians reached Sout-East countries is further proved. Because of the influence of foreign rule, the culture, way of life, costumes, even place-names may alter but usually the names of the mountains, rivers, valleys of the country remain unchanged. The name of India can be given as an example of this. Like India, it is strange that the rivers, mountains, tracts of land of south-east countries bear Sanskritised names.

There is no doubt that the Indian traders and kings who went to south-east countries with the message of "कृण्वन्तो विश्वम् आर्यम्" named places as Dvārikā, Mathurā, Ayodhyā, Kaliṅga. They also gave proof of their patriotism by naming mountains as Himagiri, Sumeru and rivers as the sacred river Gaṅgā.

In this research-paper the Sanskrit place-names of Bangladesh, Borneo, Burma, Cambodia, Indonesia, Jawa, Laos, Malaya, Nepal, Phillippines, Sumatra, Tibet, Thailand, Vietnam (North and South) and India have been chosen for classification.

In the above mentioned countries, Sanskrit place-names differ due to pronunciation of native dialects. But at some places only one form seems to prevail, for instance पुर. Because of difference in pronunciation it is found in different forms.

Sanskrit place-names found in the above mentioned fifteen countries can be classified in the following forms : (1) Denoting sea-shores, (2) Denoting mountains, (3) Denoting rivers, (4) Conventional valleys, (5) Forests, (6) Land, (7) Animals, (8) Directions, (9) Legendary place-names, (10) Legendary gods, (11) Object, (12) Colour, (13) Position, (14) Race, (15) Number, (16) Emotion, (17) Suffix, (19) Unknown.

West-Asian Studies

WAS—1 THE MYSTICAL SYSTEMS OF THE SŪFĪ SECTS DEVELOPED IN NINTH AND TENTH CENTURIES

R. S. BHATNAGAR, ALLAHABAD

The mystical fraternities of the Muslim mystics grew from two standpoints. Firstly, the mission of the sects was to recommend ritual and mystical practices and ceremonies which were considered to be necessary for the spiritual perfection of the soul on the path of God. Secondly, there were certain sects which dealt with speculative mysticism. The fraternities of the first kind were simply spiritual methods of the Sūfīs to realise the goal. One such Sūfī sect (ṭarīqa) is continued and it becomes a spiritual chain (Silsila) under the patronage of another spiritual Head. This system led to the development of institutional sūfism. The Sects of the second kind are those which followed certain mystical or theological notions and led to the growth of various schools of Sūfī thought. They mainly appeared in ninth and tenth centuries of the present era.

The first school of sūfī thought was the Muḥāsibiyya school of thought which was established by Shaykh Ḥārith b. Asad al-Muḥāsibī (A.D. 857) who introduced the doctrine of mortification of self (mujāhada) to sūfism. Ṭayfūriyya sect is another well-known school of sūfī thought which was founded by Abū Yazīd Bāyazīd (A.D. 875) of Persia. The real contribution of this sect lies in the explanation of the spiritual state of intoxication on the path of love. Shaykh Abū Ṣāliḥ Ḥamdūn al-Qaṣṣār (A.D. 884) of Khurāsān started a new sect which was known by the name of Qaṣṣāriyya Ṣūfī order. This sect is well-known for the sūfī doctrine of 'malāmat' or blame. The sect of Sahliyya was originated by Shaykh Sahl b. Abdallāh al-Tustarī (A.D. 896) who developed the theory of mortification for the attainment of spiritual discipline. Shaykh Abū Saīd Aḥmad-al-Kharrāz (A.D. 899) of Bahgdād established the Kharrāziyya sūfī sect. He was the first sūfī who explained and elaborated the theories of 'fanā' or soul's annihilation in God and 'baqā' or soul's subsistence in God. The Nūriyyya sect was founded by Abu'l Ḥasan al-Nūrī (A.D. 907) who had earned reputation for his intuitive knowlege. This school of sūfism preached the theory of self-sacrifice and preference for others in every respect.

Nūrī's contemporary Shaykh Abu'l-Qāsim al-Junayd (A.D. 910) established the Junaydiyya school of mysticism. This sect is opposed to the sect of Ṭayfūriyya and prefera sobriety to intoxication. The state of intoxication is to be rejected since the lover of God fails to control himself in such a state. Abū Ḥulmān founded the Ḥulūliyya sect. This school believes in the doctrine of God's incarnation in man which is basically a theory of the Christians. The sect of Ḥakīmiyya is another school of mystical thought which was started by Shaykh Abū 'Abdallāh Muḥammad b. ' Alī al-Ḥakīm (A.D. 932). It explained the various qualities of the saints and evaluated their spiritual perfection. Abu'l-'Abbās Sayyārī founded the Sayyāriyya sect. The main contribution of this sect lies in the doctrine of the union with God and the separation from God. The Khafīfiyya sect was established by Abū Muḥammad b. Khafīf (A.D. 942). He was an exponent of the spiritual states of 'ghaybat' or absence and 'ḥāḍrat' or presence with God.

WAS—2 SHORT STORY IN ARABIC

FAYYAZUL HAQQ, RANGIA (ASSAM)

Story telling has been always popular among men and women. The Arabs were no exception to this general rule that the Arabs took a keen interest in story-writing or telling is justified by the Arabian Nights. Besides this book, Arabic literature is full of stories. Their story-telling after reaching a certain point became static as they were thoroughly convinced of the superiority of their own language and literature and therefore, did not worry to learn from any other nation. Arab countries were mostly under the rule of Turks who were in general rude soldiers, little caring for culture.

The Arab nations were suddenly awakened out of their torpor by the invasion of Egypt by Napolean Bonaparte who wanted to make that country a base for destroying the British power in India, as India was the main source of British power. Besides Napolean wanted to convert Egypt into a permanent French Colony, and with this purpose he brought a large number of scientists and scholars to survey the resources of the country. To find a permanent government power in Egypt he tried to win the sympathy of the natives; and with this object in view he associated respectable people of the country with the committee he set up for the administration. To impress the Egyptians with the power of the French he had experiments in science, made in the presence of the Ulama and the Shaykhs who took those experiments as magic.

As Egypt was nominally under Turkey, that country sent an army to drive out the French. One of the officers of this army was Muhammad Ali who came to the conclusion that he could found in Egypt a state of his own. With this purpose he had himself appointed the governor of Egypt by the Turkish Sultan. After that he invited French scientists to help him in his task. He also sent young Egyptians to France to study modern science and technology. These young men, acquainted with French, translated also masterpieces of French literature.

On the other hand Christian missionaries opened schools where students learnt foreign languages. Thus young Arabs in Egypt, Syria and Lebanon came to be acquainted with European literature and began to imitate them.

With the occupation of the Egypt by the British in 1882, Anglo-saxon culture became dominant in Egypt at least and the Egyptian had now an opportunity to draw upon English literature. When the British evacuated Egypt the Americans stepped in, who now not only dominated Egypt but almost the whole Arab world. Thus the cultural pattern which was so far Latin was now become Anglo-saxon.

Acquaintance with various European languages lead the Arabs to imitate European literature and in this way short story was introduced into Arabic. At first these novels and short stories were translations mainly from French and to a certain extent from English. After this initial stage of preparation origin novels and short stories began to appear in Arabic. Among the great story writers the Egyptian Maḥmūd Taymūr is most well-known. He may be called a disciple of Maupassant. His language and style are usually simple, though he sometimes writes in perfectly chaste literary Arabic. There are some other writers also like Jibran Khalil Jibran who was not only a story-writer but an essayist. His writings have made him famous all over the world, particularly because he wrote in English. Mustafa Lutfi Manfuluti also wrote short stories which are still popular and hence printed, although he was an essayist rather than a story writer. There are also minor writers, but they exhibit all the qualities which a successful story-writer should possess. Arabic short story-writing in Arabic flourishes side by side all the genes of Arabic literature and favourably compares with that of other great writers of the world.

The Culture of Ancient and Medieval Gujarat

CG—1 ARCHITECTURE OF HINDU AND JAIN TEMPLE (DEVA MANDIRA AND DERĀSAR)

P. N. BHATT, AHMEDABAD

A closer look at the evolution of the ancient religious monuments will reveal the essential differences between the Hindu and Jain temple tradisions. The idea was that the gods descend from their heavenly abode 'svargaloka' to 'mṛtyuloka' (the abode of mortals) with their families to bless the devotees. A Hindu temple centres on god the creator of the universe. The temple is an abode of god.

The Jain temples on the other hand centre on the 'Tīrthaṅkaras'—mortals from 'mṛityuloka' who have transcended their human form and became incarnations of gods.

Temple is Deva Mandira, a house of god, whereas Jain Derāsar (Deva Āśraya).

Triloka (Hell, Earth, Heaven).

Hindu temple has Garbhagṛha, Gūḍhamaṇḍapa, Nṛtyamaṇḍapa (Sabhāmaṇḍapa), and their details and Jagatī that which goes on the world and explanations are given for Hindu temple. Jain temple has Garbhagṛha, Sabhāmaṇḍapa, Coki, Śārdūlas etc.

Study along with Moḍherā and Ādiśvara in details with plan section, elevation etc. architectural details.

CG—2 गुजरात के ऐतिहासिक महाकाव्यों में 'कीर्तिकौमुदी' का महत्त्व

विभूति विक्रम भट्ट, अहमदाबाद

गुजरात में चौलुक्य (सोलंकी) काल में पौराणिक एवं ऐतिहासिक महाकाव्यों की रचना ठीक संख्या में हुयी है। गुजरात में सब से पहला ऐतिहासिक द्व्याश्रय महाकाव्य श्री हेमचन्द्राचार्य का संस्कृत-

प्राकृत द्वयाश्रय महाकाव्य है। इसके बाद ऐतिहासिक महाकाव्य की दृष्टि से सोमेश्वरदेव का 'कीर्तिकौमुदी' महाकाव्य को इतिहासकारों ने प्रथम महत्त्वपूर्ण ऐतिहासिक साधनों में से एक माना है। उनके इस काव्य को और उसकी अन्य अभिलिखित प्रशस्तियों को एवं 'सुरथोत्सव' के अंतिम सर्ग को भी कयी इतिहासकारों ने महत्त्वपूर्ण और विश्वासपूर्ण आधारदायक सामग्रीओं के रूप में माना है।

दण्डनायक विमलमंत्री व राजा कुमारपाल के बाद महामात्य वस्तुपाल-तेजपाल के जीवन पर आधारित सब से ज्यादा ऐतिहासिक और साहित्यिक रचनाएँ की गयी हैं। यह दोनों भाई गुजरात में सब से ज्यादा तेजस्वी, यशस्वी और धार्मिक महामात्य हुए। उनके वारे में उनके समकालीन और अनुकालीन कयीं कवियोंने भिन्न भिन्न प्रकार की कृतियाँ लिखकर अपनी श्रद्धांजलियाँ सर्मापित की हैं।

सोमेश्वरदेव ने 'कीर्तिकौमुदी' नामक लघु महाकाव्य में अपने आश्रयदाता, और परममित्र मंत्री वस्तुपाल की कीर्ति की कौमुदी को विस्तृत की है। इस महाकाव्य में कवि ने मात्र वस्तुपाल के वारे में ही थोडा-बहुत लिखकर विराम नहीं किया, अपितु उन मंत्रियों के भी आश्रयदाता एवं मंत्रीपद देने वाले राणक, वीरधवल और उनके पिता लवणप्रसाद का, उनको राणक या सर्वेश्वर पद देने वाले गुर्जर-सोलंकी भूपावलि का और उनकी समृद्ध राजधानी अणहिलपाटक का संक्षेप में प्रशस्त्यात्मक निरूपण किया है। इसका ऐतिह्यमूलक संक्षिप्त विवेचन प्रस्तुत निबन्ध में किया गया है।

इस महाकाव्य में वस्तुपाल मंत्री का अपने पूर्वजों और परिवार सहित विस्तृत परिचय मिलता है। तदुपरांत वस्तुपाल-तेजपाल का मंत्रीमुद्राग्रहण का प्रसंग, वस्तुपाल की महत्त्वपूर्ण कार्य-प्रवृत्तियाँ, शंख पराजय का प्रसंग इत्यादि घटनाएँ विस्तृत रूप में दी है।

सोमेश्वर ने अपनी "कीर्तिकौमुदी" में वस्तुपाल के युद्धवीर, दानवीर और धर्मवीर प्रकार के नायक के व्यक्तित्व को वर्णित किया है। मंत्री के इन तीनों चरित्र के बारे में अन्य कवियों ने वहुत प्रशस्तियाँ लिखी हैं। कवि ने अपनी कुछ मर्यादा की वजह से मंत्री वस्तुपाल के चरित्र को कलुषित करने वाली वातों पर परदा गिरा दिया है; और अपनी कृतियों को रसिक बनाने के लिये कुछ नयी बातें भी रख दी है। फिर भी यह महाकाव्य अन्य महाकाव्यों की अपेक्षा से अतिशयोक्ति आदि तत्त्वों से ज्यादा वच गया है। ऐतिहासिक दृष्टि से उसका महत्त्व विलकुल कम नहीं है। इन सभी वातों पर प्रस्तुत निवन्ध में सुविस्तृत विचार किया गया है।

CG—3 THREE ŚAKTI PĪṬHAS OF GUJARATA

V. T. PADMAJA, BARODA

In Gujarata Śakti worship is known from a long period. Three Śakta Pīṭhas of Gujarata—Ambāji, Baucarāji and Kālikāmātā of Pāvāgaḍha are studied on the basis of oral, literary and archaeological evidences to trace their history and development.

This paper also discusses the controversy regarding the identity of Pīṭhas and concludes reasonably their status as Śakti Pīṭhas. Moreover the rituals and people participating in them as well as the festivals are also discussed. Some special features of history and rituals are brought out.

CG—4 THE HISTORICAL BACKGROUND OF GUJARAT AND GURJARA SANSKRIT LITERATURE

S. M. PANDYA, AHMEDABAD

Introduction:

Gujarat situated in the western region of India is proud of its historical, cultural and literary heritage. The unabated identity of Gujarata through the ages.

The Historical Background:

No common name for the region right from the beginning of Maurya period to Solanki period. In the different historical periods different names were associated with the different regions of the state—Ānarta, Surāṣṭra, Kutch, Śurābhra etc. Lātā and Lāṭapradeśa—Gurjaradeśa—Gurjara and Bhillamāla —Gujarata.

Gurjara Sanskrit Literature:

Literary activities in different historical periods:

(*i*) PRE-HISTORIC PERIOD.

(*ii*) MAURYA PERIOD TO GUPTA PERIOD (320 B.C. to 470 A.D.): Indications from the Girnar inscriptions—great contribution in the field of scientific literature—the centers of learnings.

(*iii*) MAITRAKA AND POST-MAITRAKA PERIOD (470 A.D. to 942 A.D.): Indications from the copper plates of the ruling families. Vallabhī a great centre of learning. Contribution in scientific and literary works. Bhaṭṭī and his "Rāvaṇavadha Mahākāvya"—Harivaṁśa Purāṇa—'Vibudhānanda' the first known drama.

(*iv*) SOLANKI PERIOD (943 A.D. to 1300 A.D.): The golden period in the history of Gujarat—Excellence in all walks of life and literature—Literary activities and the motivating forces—Creative and scientific literature of this period—The great contribution of Vastupāla, Hemacandra and Siddharāja Jayasiṁha—Other well-known works and authors.

CG—5 संस्कृत साहित्य में गुजरात की देन

वासुदेव वि. पाठक, अहमदाबाद

गुर्जरों को आश्रय देने वाली या गुर्जरों द्वारा रक्षित भूमि ही 'गुजरात' है ऐसा सूचन, मूल गुर्जरता शब्द से लेकर प्राकृत गुज्जरत्ता-गुजरात इस व्युत्पत्ति से पाया जाता है। लेकिन तत्पश्चात् मूल गुज्र, गुज्जर, गुर्जर शब्द और उसमें अरबी भाषा का 'आत' प्रत्यय लगने से गुजरात शब्द बना ऐसा माना जाने लगा। (गुजरात का राजकीय-सांस्कृतिक इतिहास, भाग–१). गुर्जरों के निवास वाले इस प्रदेश की राजधानी श्रीमाल, चंद्रावती, पंचासर, पाटण और अहमदाबाद (अभी गांधीनगर) में रही है। इस संदर्भ में विशाल गुजरात में अनेक संस्कृत-सर्जक हुए हैं, जो गुजरातीओं की व्यापारी मानी जाने वाली मनोवृत्ति को पड़कार रूप है।

कपिल मुनि, व्यास महर्षि, दधीचि, भृगु, पिप्पलाद, वसिष्ठ, विश्वामित्र, याज्ञवल्क्य, कात्यायन आदि मनीषी-सर्जकों का संबंध गुजरात से रहा है ऐसा पुराणों में निर्देश हैं। गोविन्द भगवत्पाद सुरेश्वराचार्य, हेमचंद्राचार्य, सहजानंद स्वामी, दयानंद स्वामी, स्वामी कृष्णवल्लभ, स्वामी भगवदाचार्य आदि ने भी यहां संस्कृत भाषा में नोंघपात्र प्रदान किया है। चाणक्य और काश्मीरी बिल्हण ने भी गुजरात में सर्जन किया है। भारवि, भट्टि, माघ, सोमेश्वर, शंकरलाल माहेश्वर, हाथीभाई शास्त्री, गजेन्द्रशंकर पंडया, मूलशंकर याज्ञिक, वद्रीनाथ शास्त्री, स्वामी गंगेश्वरानंद, ब्र. कैलासानंद, पं. मणिशंकर, जगदीशचंद्र आचार्य, के. का. शास्त्री, कौंडिन्य शास्त्री, अरुणोदय जानी, घनश्याम त्रिवेदी, वासुदेव पाठक आदि सर्जकों ने भी महत्त्वपूर्ण प्रदान संस्कृत साहित्य में किया है।

नाटक, गरबा, गज़ल, स्तोत्र, काव्य, महाकाव्य, वार्ता आदि ललित साहित्य प्रकारों के अतिरिक्त टीका, भाष्य, शास्त्रीय ग्रंथ, दानपत्र, प्रशस्तिपत्र, शिलालेख आदि साहित्य स्वरूपों में भी काफी सर्जन यहां हुआ है।

CG—6 SANSKRIT LEXICONS COMPOSED IN GUJARAT

BHARATI K. SHELAT, AHMEDABAD

There are different kinds of Sanskrit lexicons: Synonymous, homonymous, combined, Avyaya, Ekākṣarī, Dvirūpa and Trirūpa.

Gujarat also contributed to Sanskrit lexcography. In this article the author has made a survey of the prominent lexicons composed in Gujarat.

Ācārya Hemacandra (A.D. 1088-1175) has made several contributions to lexicography.

The synonymous lexicon 'Abhidhānacintāmaṇi' is divided into six Kāṇḍas, Devādhideva, Deva, Martya, Bhūmi or Tiryak, Naraka and Sāmānya.

The homonymous lexicon 'Anekārthasaṁgraha' is also divided into six Kāṇḍas after the numbers of syllables. It also contains a supplementary Kāṇḍa on Avyayas. The author of the article has surveyed the different systems of arranging the words in these lexicons.

Hemacandra wrote two other lexicons, namely nighaṇṭuśeṣa—a botanical nighaṇṭu and Deśīnāmamālā—an indigenous lexicon.

Rūpamañjarīnāmamālā by Rūpacandra was composed in V.S. 1644 (A.D. 1587). It is a small lexicon with nine sections on synonyms and one on homonyms. The author of this article has discussed the system followed here for arranging words, the probable home-town of the author, the use of rare and peculiar synonyms, the use of a few Deśya words, and come to the conclusion that the author Rūpacandra probably belonged to Gujarat.

Amaracandrasūri, the court poet of king Vīsaladeva (1238-1262 A.D.) of Gujarat wrote 'Ekākṣarīnāmamālikā.' The author has discussed the system of arranging words in the work.

Kālidāsa Vyāsa, son of Brahmin Dāmodara of Palanpur in Gujarat, wrote Ekākṣarīnāmamālā.

पण्डित-परिषद्

PP—1 वाक्चतुष्टयम्

वलजिन्नाथ पण्डित, जम्मू

वाचस्तत्त्वं विमर्शः। वागुपायेन योऽन्तर्बोधः सोऽपि विमर्शमय एव। विमर्शहीनो हि प्रकाशो जडः। स च जलदर्पणादावपि प्रमेयप्रतिविम्बं प्रकाशयँस्तिष्ठति। अन्तर्मनोराज्यादौ योऽर्थावभासोऽसावपि विमर्शमय एव। सर्वोपि बोधः शाब्दाकारमय एव विमर्शपदवीमधि रोहति। ततो विमर्श एव मूलतो वाक्। यज्ज्ञायते उच्यते वा तथा विमृष्टं सदेव ज्ञायते उच्यते वा। परत्रापि श्रुतः शब्दोऽर्थविमर्शमेव जनयति, तदर्थमेवासौ वक्त्रा समुच्चार्यते। ततो विमर्श एव वाक्। असौ विमर्शरूपतैव चित्प्रकाशस्य प्रकाशताप्रयोजिका। सैवावबोधस्य प्राणशक्तिकल्पा।

वागिन्द्रियेणोच्यमाना श्रोत्रेण च श्रूयमाणा शब्दार्थविमर्शमयी स्थूला वाग्वैखरी। केवलं बुद्धया कल्प्यमाना च वाङ्मध्यमा। जाग्रद्व्यवहारे वैखरी मध्यमा पुनः स्वप्रसङ्कल्पमनोराज्यादिमये सूक्ष्मेऽपि व्यवहारे। उभयमेतद्भूमय्यां मायाभूमौ।

शुद्धविद्यायां पुनः प्रमातृप्रमेयांशयोः परस्परं भेदोऽपि सामानाधिकरण्येन प्रकाशनाच्च परस्परमभेदोऽपि। तत्र यो विमर्शोऽसौ "अहमिदम्" इति वा, "इदमहम्" इति वा। अत्र भेदाभेदमये पदे प्रमेयं स्वाङ्गतया विमृशन्ती वाक् पश्यन्ती। तुर्यदशयामस्याः प्रसरः। तुर्यातीते च पदे सर्वमपि विश्वं स्वान्तः क्रोडीकृत्य स्वात्मतयैव प्रकाशयतः विमृशतश्च परब्रह्मणो यः शुद्धः परिपूर्णश्च "अहम्" इत्येवानवच्छिन्नो निर्विकल्पो विमर्शः स एव परावाक्।

पशुप्रमातृभूमौ मध्यमावैखर्योः स्फुटोऽवभासः, परापश्यन्त्योश्चापि तत्र परिस्पन्दो वर्तत एव, परमसौ साधारणैर्जनैर्न संवेद्यते। तस्य साक्षात्कारो शाम्भवादियोगाभ्यासत एव सम्भवति, प्रतिष्ठापयति च साधकं जीवन्मुक्तिदशायां सद्य एव।

PP—2 रसवदादीनामलङ्कारत्वनिरासः क्षौदक्षमो न वा

प्रताप-वन्द्योपाध्याय, कलकत्ता

रसवत्प्रेय-ऊर्जस्वि-समाहिताख्या उदात्तसमेता अर्थालङ्कारा भामहादिप्रवर्तितेन प्राचीन सम्प्रदायेन तथा नन्दवर्धनादिप्रवर्तितेन नवीनसम्प्रदायेन भिन्नभिन्नरूपतयाङ्गीकृताः। परन्तूभयोरेव सम्प्रदाययोः केचिदालङ्का-

रिका इमानलङ्कारान् नाभ्युपजग्मुः। प्रबन्धेऽस्मिन्नस्य (अनभ्युपगमस्य) औचित्यानौचित्यविचारः कृतः। अयमन्त्र राद्धान्तः। रसवदादीनां पृथगलङ्कारत्वमवश्यमङ्गीकार्यम्। अलङ्कारान्तरेण नैषां गतार्थता। चमत्कारे वैशिष्टयात्। न वा गुणीभूतव्यङ्ग्येन गतार्थता। उभयोरेव पृथग्दृष्टया सार्थकयात्। नापि रसवतोऽलङ्कारसामान्यरूपत्वं कुन्तकाभिमतं पर्याप्तम्। रसस्य गुणीभावे पृथग्वैचित्र्यस्य दुरपह्नवत्वात्॥

PP—3 सन्निपात परिभाषा

सरोजा भाटे, पूणे

सूत्रशैल्यां निवद्धस्य पाणिनीयव्याकरणस्य सारल्येनावगमार्थमुत्तरकालीनैः वैयाकरणैः विरचितानां परिभाषाणां पाणिनीयव्याकरणपरम्परायामनितरसाधारणं माहात्म्यं वर्तते। पाणिनिना साक्षादनिर्दिष्टाः अप्येताः परिभाषाः पूर्वसूरिभ्यः प्राप्य अङ्गीकृत्य च तेन व्याकरणं व्यरचि इति श्रद्दधते तदुत्तरकालीनाः वैयाकरणाः।

इमाः परिभाषाः अङ्गीकृत्य पाणिनीयव्याकरणमध्येतुकामः आधुनिकः छात्रस्तु कष्टमनुभवति। यतः काश्चन परिभाषाः पाणिनीयसूत्रशैल्या विरुन्धन्ति, अन्याः काश्चन सूत्रार्थाननुगुणम् अर्थं प्रतिपादयन्ति। अपराः काश्चन परस्परविरुद्धं प्रतिपादयन्ति। एतासां मध्ये बह्व्य : परिभाषाः अनित्याः सत्यः क्वचन प्रवर्तन्ते क्वचन नैव प्रवर्तन्ते। परिभाषाणामिदं स्वरूपं पाणिनीयव्याकरणस्य शास्त्रीयत्वं सुश्लिष्टत्वं परिपूर्णत्वं च विहन्ति। अतः परिभाषाणाम् एतासां पाणिनीयव्याकरणावगमार्थम् अर्हानर्हत्वनिर्णयार्थं युक्तायुक्तत्वविमर्शः आवश्यकः।

अस्मिन् निवन्धे वैयाकरणनिकाये सन्निपातपरिभाषा इति प्रसिद्धायाः परिभाषायाः उदाहरणसिद्धिदोषपुरःसरं युक्तायुक्तत्वविमर्शः कृतः। यान्यस्याः परिभाषायाः उदाहरणानि परम्परया परिगणितानि तानि सर्वाणि अन्यथासिद्धानि। स्वीकृतायाञ्चास्यां बहवो दोषाः। आचार्यप्रवृत्तिश्च नेमां परिभाषां ज्ञापयति। अतः पाणिनीयव्याकरणावगमार्थं सर्वथा अनावश्यकी इयम् इत्यन्ते प्रतिपादितम्।

PP—4 शिवराजविजयस्य सांस्कृतिकी भूमिका

सुरेश ज. दवे, अहमदाबाद

१८५७ खिस्ताब्दे स्वातंत्र्यसंग्रामार्थं संजातसैन्यद्रोहस्यानुगामिनि वर्षे (१८५८) लब्धजन्मा पण्डितोऽम्बिकादत्तो व्यासः स्वकीयजीवनकाले भारते नवजागृतेः वातावरणमनुबभूव। तत्कालीनाः साहित्यसर्जका अपि चैतन्यस्पन्दनानीमानि स्वकृतिषु भृशं समावेशयामासुः।

अम्बिकादत्तस्य युगात् प्राक् भारते मुस्लीमशासनं प्रायः प्रावर्तत। भारतप्रवेशानन्तरमाङ्ग्लाः स्वकूटनीतिसहायेन सामर्थ्यसमन्वयेन च स्वकीयं शासनं दृढमूलं चक्रुः। भारतीयानां स्वातन्त्र्योन्मेषास्तैः विफलतां नीताः। अनैक्यविपद्दूपितानि भारतदेशीयराज्यमण्डलानि परस्परविद्रोहमुपेत्यात्मनो देशस्य च महदहितं साधयामासुः। प्रवलतराङ्ग्लराज्यप्रतापेन मुस्लीमशासनं शिथिलीवभूव। महाराज्ञीविक्टोरियायाः घोषणापत्रेण आश्वस्ता धर्मनिष्ठभारतीयास्तच्छासनाभिमुखा ववृतिरे।

आङ्ग्लसम्पर्केण केचन भारतीया आत्मानं आङ्ग्लायितुमुन्मुखाः संजज्ञिरे। अपरे हिन्दूत्वरक्षणार्थं वद्धपरिकराः स्वप्रवृत्तीः संदधिरे। ब्रह्मोसमाजप्रार्थनासमाज-आर्यसमाजेत्याख्याभिः अस्तित्वमापन्ना विविधाः संस्थाः सामाजिकजागृतेः समादरार्थं भारतीयान् प्रबोधयामासुः।

आङ्ग्लसाहित्यपरिचयप्रस्फुरितनूतनान्दोलनानि भारतीय प्रादेशिकसाहित्यमपि अभिभावयामासुः, येन नूतनाः साहित्यभेदा, नूत्ना विषया, नवीनोन्मेषाश्च कविभिर्लेखनीगोचराश्चक्रिरे। वङ्गदेशे लब्धोदयामिमां प्रवृत्ति पण्डितः अम्बिकादत्तव्यासोऽपि उररीचकार, शिवराजविजयाख्यम् ऐतिह्यमूलकमुपन्यासं रचयामास, तद्द्वारेण च भारतीयैक्यार्थं सोत्साहं प्रचेष्टमानस्यशिववीरराजस्यजीवनस्य ओजस्विनोंऽशस्य निरूपणेन राष्ट्रभावना-प्रजागरशंखं प्रदध्मौ।

PP—5 अभावीयप्रतियोगित्वेधर्मावच्छिन्नत्वनिरासः

रामसेवक झा, दरभंगा

घटस्यात्राभाव इत्यतोऽत्र घटो नास्तीति प्रतीतेरस्तिवैलक्षण्यम्, घटवत्तावुद्धिप्रतिवन्धासामर्थ्यंतत्प्रतिवन्धसामर्थ्याभ्यामुन्नेमुयम्। तच्च घटत्वघटप्रतियोगिताभावाधिकरणतावच्छेदकाधिकरणानामविशेषेणभानात्किमितिजिज्ञासायांवदन्ति —

सत्यमुभयत्रप्रतियोगित्वं सम्बन्धः, परन्तु प्रथमे शुद्धप्रतियोगितात्वेन प्रतियोगित्वं सम्बन्ध उत्तरत्र तु घटत्वावच्छिन्नप्रतियोगितात्वेनेति संसर्गतावच्छेदकवैलक्षण्याच्चरमस्य घटवत्ताबुद्धिप्रतिबन्धकत्वं न प्रथमस्य तथाप्रत्ययेऽपि घटवत्ताबुद्धेरनुभवसिद्धत्वात्। स नाम घटविशेषाभावप्रत्ययः, द्वितीयश्च सामान्याभावप्रत्यय इत्यविरोधोविरोधश्चयुक्तइत्यादि —

अत्रब्रूमः —

पर्वतत्वंधर्मितावच्छेदकीकृत्य घटाभावादिग्रहस्यद्वैविध्यम् — सामानाधिकरण्येनावच्छेदकावच्छेदेन चेति, तत्र यथा सकलपर्वतविशेष्यकत्वं यत्किंचित्पर्वत विशेष्यकत्वं च विशेषकं तथा सामान्याभावग्रह विशेषाभावग्रहयोरपिघटत्वादिविशिष्टप्रतियोगिसामान्यमेव यत्राभावोपरिप्रकारीकृत्य गृह्यते स सामान्याभावग्रहः, यत्र च घटत्वाश्रयस्य यस्यकस्यचिदभावे प्रकारत्वं स विशेषाभावग्रहः, ततश्चानुभावावलम्वनमेव सामान्याभावग्रहस्य प्रतियोगिज्ञाने प्रतिबन्धकत्वम्। विशेषाभावग्रहेचानिर्धारितविशेषोघटःप्रतियोगित्वेनाभावोपरिगृह्यतइत्यनिषिद्धोऽपिघटोऽवशिष्यत इति भवतिघटविशिष्टधीः। यत्र यदभावोगृह्यते न तत्र तदित्यनुभवस्यैववाधप्रतिवन्धकत्वे मूलत्वात्। सामान्यभावग्रहेघटत्ववत्तयाज्ञाता सर्वैंवव्यक्तिर्निषिद्धा न काप्यवशिष्यते यामादाय स्याद्घटविशिष्टधीरितिन भवत्येवघटविशिष्टधीः।

एवं चाभावीयप्रतियोगित्वे धर्मावच्छिन्नत्वमप्रामाणिकम्।

PP—6 योगिनां सिद्धि विमर्शः

राकेश झा, मधुबनी

सिद्धयोऽष्टादशप्रोक्ताः धारणायोगपारगैः
तासामष्टौ मत् प्रधाना दशैव गुणहेतवः॥

श्रीमद् भा. ११।३

भगवत् प्रधानाऽष्टसिद्धयः। भगवत् सारूप्यम्प्राप्तेषु किंचित् न्यूना भवन्ति।। (ज्ञानधारणसिद्धयः)

(१) अणिमा २. महिमा ३. लघिमा च देहस्य तिस्रः सिद्धयः।।

४. गरिमा—पृथक् पृथक् आकाशादि भूतोपाधिविषयकः

५. प्राप्ति—सर्वं प्राणिनां इन्द्रियैः सह तत्तदधिष्ठातृदेवतारूपेण सम्बन्धः।

६. प्राकाम्य—यत् कामः यद्यत् सुखं कामयते तत्तत्प्रप्नोति

६. ईशित्व (ईशिता)—तत्र ईश्वरे मायायाः, अन्येषु तदंशानां प्रेरणम्—ईशिता सिद्धिः

८. वशित्वं—(वशिता) विषयभोगेषु—असंगो वशिता सिद्धिः

दशैव गुणहेतवः।

१. अनूर्मिमत्त्वसिद्धिः—क्षुत्पिपासाराहित्यम्।।
२. दूरश्रवण ,,
३. दूरदर्शन ,,
४. मनोजव ,, — मनोवेगेन देहस्य गतिः।
५. कामरूप ,, कामितरूपप्राप्तिः।
६. परकायप्रवेशन ,,
६. स्वेच्छामृत्यु ,,
८. देवाङ्गनाभिः सहक्रीडानुदर्शन सिद्धिः——

अप्सरोभिः सह देवानां याः क्रीडास्तासाम् अनुदर्शनं प्राप्तिः।।

९. यथा संकल्प सिद्धिः—संकल्पानुरूपप्राप्तिः।।
१०. अप्रतिहताज्ञा सिद्धिः—आसमन्तात् गतिर्यस्याः सा आज्ञा चेत्येता दश सिद्धयः?

।।क्षुद्रसिद्धयः।। (तुच्छसिद्धयः) पञ्च।।

१. त्रिकालज्ञ सिद्धिः
२. अद्वन्द्वसिद्धिः—शीतोष्णाद्यनभिभवः।।
३. परचित्ताद्यभिज्ञता—
४. प्रतिष्टम्भ सिद्धिः—अग्न्यादीनां संस्तम्भनम्।।
५. अपराजय सिद्धिः—

।।एवञ्च सङ्कलनया त्रयोविंशतिः।।

PP—7 शब्दार्थयोस्तादात्म्ये बौद्धार्थ प्राधान्यम्

नरेश झा, मधुबनी

यथान्तरस्फोटो निर्विभागोवाचकस्तथा वौद्धसत्तायुक्त एव शक्यार्थोपि निर्विभागो वाच्यार्थः, "घटः" इत्यत एव सत्तावगमेन "घटोऽस्ति" इति प्रयोगे गतार्थत्वात् "अस्ति" इति प्रयोगापत्तेः, सत्तया विरोधात् "घटो नास्ति" इत्यनापत्तेश्च ।।

बुद्धिसतो वाह्यसत्ता तदभाव बोधनायैव "अस्ति नास्ति" इति प्रयोगः। तदुक्तम्" तदस्यास्त्यस्मिन् इति मतुप्" इति सूत्रभाष्ये — "न सत्तां पदार्थो व्यभिचरति" इति। बौद्धार्थस्य वाच्यत्व स्वीकारादेव शशश्रृङ्गं नास्ति, अङ्कुरो "जायते" इत्यत्र आहार्य्यमेव प्रतियोगिज्ञानं कारणम्, इत्युक्तं लीलावती शिरोमणौ ।।

अन्यथा नीलंसरोजंभवत्येव" इत्यादौ अन्ययोगव्यवच्छेदरूपार्थस्यानन्वयापत्तिः। अत एव "शब्दज्ञानानुपाती वस्तुशून्यो विकल्पः" यो. द. समा. पा. सू. इति विकल्प सूत्रं संगच्छते। वुद्धिसत्ता समाविष्ट एव न तु वाह्यसत्ता समाविष्टः। अत एव

"एष वन्ध्या सुतो यातिं खपुष्प कृत शेखरः।
कूर्मक्षीरचये स्नातः शशश्रृङ्गधनुर्धरः।

इत्यन्त्र वन्ध्यासुतादीनां बाह्यार्थशून्यत्वेपि बुद्धि परिकल्पितं वन्ध्यासुत शब्द वाच्यार्थमादायार्थवत्वात् प्रातिपदिकत्वम्। अन्यथा अर्थवत्त्वाभावेन प्रातिपादिकत्वाभावात् स्वाद्युत्पत्तिर्नस्यात् ।।

बौद्ध पदार्थसत्ता आवश्यकी अतश्च "उपदेशेऽनुनासिकः" पा. सू. १।३।२ इति सूत्रे भाष्ये उक्तम् को देवदत्तः इति प्रश्ने अङ्गदी कुण्डली व्यूढोरस्को वृत्तवाहुरीदशो देवदत्तः" "इति।। एतैः शब्दैर्यादृशोऽर्थो बुद्धौ प्रतिभासते तादृशो वाह्यः" इत्यर्थान्नासङ्गतिः।। हैतुमति च। पा. सू. ३।१।२६ इति सूत्रे, पङ्क्ति विंशतिः पा. सू. ५।१।५९ इति सूत्रे-मतुप् सूत्रे पा. सू. ५।२।९४ च भाष्यकैयटयोः स्पष्टमिदम् ।।

PP—8 परिभाषेन्दुशेखरविजयाभूत्योः समीक्षा

उदयकान्त झा, दरभंगा

सत्स्वपि पाणिनीयव्याकरणमवलम्ल्यनिर्मितेषु बहुषुग्रन्थेषु सर्वातिशायिनोलघुकलेवरस्यापि परिभाषेन्दुशेखरस्य वैशिष्ट्यमिव – सतीष्वपिविविधासु परिभाषेन्दुशेखरव्याख्यासु विजयायाः. महामहोपाध्यायजयदेवमिश्रविहितायाः, भूतेः – महामहोपाध्यायतात्याशास्त्रिकृतायाश्च वैशिष्ट्यम् न कोऽपि धीधनोऽपह्नोतुमीशीत। किन्तु बहुषु स्थलेषु तयोर्मतभेद आलक्ष्यते। अतः केषुचित् स्थलेषु – तयोः मतभेदमवलब्य क्षोदक्षमः विचारः विदुषांविनोदायात्र समीप्सितः। आशासे प्रबन्धोऽयं विपश्चिदपश्चिमानाम् मनसि नितान्तं सन्तोषं जनयेत् – इति।

PP—9 वेदस्वारस्यं अध्वरे पर्यवस्यति न क्रतौ

के. वी. महेता, अहमदाबाद

श्रुतिस्मृतिग्रन्थ प्रामाण्येनात्रास्माभिरध्वरशब्दोऽहिंसात्मकयागप्रतिनिधिरूपेण क्रतुशब्दश्च हिंसात्मकयज्ञप्रतिनिधिरूपतयाङ्गीकृतः।

(१) ',आम्नायस्य क्रियार्थत्वादानर्थक्यमतदर्थानाम्" (२) श्रुतिलिङ्गवाक्यप्रकरणस्थानसमाख्यानां समवाये पारदौर्बल्यमर्थविप्रकर्षात्" (३) अथातोधर्मजिज्ञासा (४) पञ्चपञ्चनखा भक्ष्याः इति मीमांसा सूत्राणां स्वोपज्ञव्याख्यानद्वारेण; (१) अग्निहोत्रं जुहोति (२) दध्ना जुहोति (३) सोमेन यजेत (४) स्वर्गकामः ज्योतिष्टोमेन यजेत (५) विनीतवेषाः सोष्णीषा ऋत्विजः प्रचरन्ति (६) लोहितोष्णीषा ऋत्विजः प्रचरन्ति इत्यादि श्रुतिवाक्यतात्पर्यपर्यालोचनया; "प्रकृतिवद्विकृतिः कर्त्तव्या" इति श्रौतसिद्धांतनयेन प्रकृतिविकृतिश्रौतयागानां प्रवर्त्तनकालपौर्वापर्यविमर्शेन; वर्धनमेधमेध्यसंशयनोपाकर्मालभनादिशब्दान्नां "अभ्यर्हितत्वात्", प्रथमं इति वार्तिकन्यायबीजेन, 'अहिंसात्मकेऽर्थे', एव शक्यतावच्छेदकत्वं प्रतिपाद्य "ब्रह्मचर्यमहिंसां चापरिग्रहं च सत्यं च यत्नेन रक्षेत्" इति श्रुतावहिंसादिधर्मे एव वेदस्वारस्यं पर्यवस्यति इति श्रौतसमयमधिकृत्य; स्मृतिचरणे तत्प्रामाण्यस्य श्रुतिमूलकत्वेन व्यवस्थापनात्, वेदमंत्रार्थसारभूतसर्वोपनिषत्सारभूतभगवद्गीतायाः (१) यज्ञानां जपयज्ञोस्मि (२) यावानर्थ उदपाने (३) यत्करोषि यदश्नासि इत्यादि श्लोकानां अहिंसात्मके यज्ञे तात्पर्यमाकलय्य; "स होवाच न वा इह तर्हि किंचनास्ति। अथैतद् अहूयत एव सत्यं श्रद्धायाम्"। "इति शतपथब्राह्मणवचनामृतं पायं पायं; "मुग्धा देवा उत शुना अयजन्त" इत्याथवर्णमन्त्रश्रुतिसमाश्रयेण; "यज्ञेन यज्ञमयजन्त देवाः" इति त्रयीगोचरमन्त्रप्रामाण्येनास्माभिः; मध्यकालिकवैदिकयज्ञकर्मकाण्डे निरूढपशुयागेषु अश्वमेधादियागेषु च विविधपश्वङ्ग, पुरोडाशहवनादिकस्य नैरन्तर्येण प्रयोगदर्शनेऽपि "वेदस्वारस्यम् अध्वरे पर्यवस्यति न क्रतौ" इति सिद्धान्तयितुं पार्यंते सर्वश्रौतयागप्रकृतिभूतेषु अग्निहोत्रदर्शपूर्णमासादियज्ञेषु सर्वथा पशुपुरोडाशादीनाम् अभावदर्शनात्। श्रौतयज्ञसंस्थाप्रारंभकाले यौवनकाले अहिंसात्मकयागानामेवस्थितिः श्रौतयज्ञमध्यकाले विकृतिह्लासात्मके काले पशुहिंसा दर्शनेऽपि अद्यतने काले हिंसात्मकश्रौतयज्ञानां नष्टप्रायत्वदर्शनात् चेति शम्।

PP—10 समर्थः पदविधिः

विश्वनाथ मिश्र, विकानेर

पदविधिर्हि पदत्वावच्छिन्नोद्देश्यतानिरूपितविधेयताश्रयो विधिः। यथा सुबन्तमुद्दिश्य विहितः समासविधिः पदविधिः। यथा वा सुवन्तात् विधीयमानस्तद्धितः पदमुद्दिश्य विहित इति तद्धितविधिरपिपदविधिरेव। एतादृशः पदविधिः समर्थः, कोऽर्थः समर्थाश्रितो भवति। अत्र समर्थपदस्यसमर्थाश्रिते लक्षणा भवति। यदिलक्षणा न स्यात् तदा पदविधिः समर्थः अर्थात् सामर्थ्यवान् स्यादित्यर्थः सम्पद्येत। स च नोपपद्यते। यतो हि पदविधिः समासादिः 'राजपुरुषः' "कुम्भकारः" इत्यादौ तिष्ठति। तत्रैव राजपुरुष इतिपदे एकार्थीभावोऽपीति समास सामर्थ्ययोरेकाधिकरणवृत्तित्वमेव न तु पदविधेः सामर्थ्याधिकरणत्वम्। अत एव लक्षणयोपर्युक्तोऽर्थः क्रियते। पदविधिशब्देन न केवलं पदत्वावच्छिन्नोद्देश्यतानिरूपितविधेयताश्रयो विधिरेव गृह्यतेऽपि तु पदविधिसहचरितोऽपि विधिः पदविधिशब्देन गृह्यते।

पदविधिः समर्थाश्रितो भवति। समर्थश्च सामर्थ्यवानित्युच्यते। सामर्थ्यं शक्तिश्चेत्यनर्थान्तरम्। तच्च सामर्थ्यं द्विविधम् एकार्थीभावो व्यपेक्षा च। एकार्थीभावश्च-पृथगुपस्थितिविषयार्थकत्वेन दृष्टानां पदानां विशिष्टविषयैकशक्त्या विशिष्टार्थप्रतिपादकत्वम्। अयञ्चैकार्थीभावः कृत्तद्धितैकशेषसनाद्यन्तधातुरूपासु पञ्चसु वृत्तिष्ववतिष्ठते।

यद्यपिसापेक्षमसमर्थवद्भवति, तथापि प्रधानस्य सापेक्षत्वं न भवति सामर्थ्यविघातकम्। अत एव राजपुरुषः सुन्दरः इतिप्रयोग उपपद्यते। देवदत्तस्य गुरुकुलमित्यत्राप्रधानस्य गुरोः देवदत्तेन सह सापेक्षत्वेऽपि गमकत्वात् सभासो भवत्येव। गमकत्वञ्च वृत्तिविग्रहयोः समानार्थकत्वरूपमेव। वृत्त्यर्थाववोधकं वाक्यं विग्रह इत्युच्यते। यतो हि वृत्तिविग्रहयोः समानार्थकत्वे एव समासादीनि कार्याणि सम्पद्यन्ते। वैरूप्येतु नैव भवन्ति। तस्मादनयोः समानार्थकत्वं सुतरामेव सिद्ध्यति।

PP—11 अश्वघोष काव्ययोः काव्यतत्त्व-विमर्शः

गुरुसेवी शर्मा, चन्दौना

सुप्रसिद्धस्य वौद्धमहाकवेरश्वघोषस्य महाकाव्ये सौन्दरनन्द बुद्धचरिताख्ये वौद्ध धर्मेण सह भारताल्लुप्तप्राये एवास्ताम्। वुद्धचरितंन्त्वद्यावधि खण्डितंएवोपलभ्यते। चैनिक तिब्वतीभाषयोस्तु तस्याविकलोऽनुवादोऽपि सुरक्षितो विद्यते। अश्वघोषः महाराजकनिष्कस्य गुरुरासीदिति तस्य कालः ख्रिष्टप्रथमशताब्दे भवति। पुराकालेतत्काव्ययोर्महत्वं नातिस्वल्पमासीदिति वहुषु शास्त्रग्रन्थेषुतद्ग्रंथोद्धरणैर्ज्ञायते। कालिदास कालविनिर्णयक्रमेऽश्वघोषस्य चर्चापि वहुभिर्विद्वद्भिः कृता। किन्त्वश्वघोषकाव्यस्य स्वतंत्रं मूल्याङ्कनं विरलमेवास्ति। प्रस्तुते निवन्धेऽश्वघोषकाव्ययोः काव्यतत्त्वदिशा मूल्याङ्कनं प्रस्तुतं विद्यते यद्वुद्धस्य चरितं तन्मत व्युपशान्तये प्रस्तुवन्नपि महाकविः काव्यमर्य्यादां दृढं स्थिरीकृतवानिति।

PP—12 दीपशिखा कालिदासः

खंडविल्लि सूर्यनारायण शास्त्री (प्राग्गोदावरी तीरनिवासी)

कालिदासकवीन्द्रस्य "दीपशिखा" बिरुदसार्थक्य प्रकाशकाः प्रत्येक विषयाः संग्रहलेखेऽत्र संग्रहेण प्रदर्श्यन्तेः।

स्वस्वयंवरसदसि स्वयवरस्रजागछन्त्यामिंदुमत्यां प्रयुक्तस्य "संचारिणी दीपशिखेव रात्रा"विति कालिदासीयोपमानस्य अद्भुत स्वारस्येन आकर्षितो विक्रमादित्य महाराजः महाकवयेऽस्मै "दोपशिखा" बिरुदं दत्तवानिति कस्यचित् पंडितस्य साक्ष्यं।

साक्ष्यस्याऽस्य उपोद्बलकत्वेन —

"आसेतोराहरि द्वारं विद्वद्गोष्ठीषुविश्रुता।

कालिदास कवीन्द्रस्य संज्ञा "दीपशिखेति" या ॥

इति श्लोकः निदर्शनम्।

निदर्शनस्याऽस्य निश्चायकत्वेन क्रिस्ताब्दीयदशमशतके स्थितस्य "विनयचन्द्रस्य" स्वग्रंथे "काव्यशिक्षा" नामके "दीपशिखाकालिदासः" इति कालिदासीयसंज्ञाया उल्लेखः।

किंच विविधदशासु दीपशिखाच्छायाभिः तच्छिखागतसौंदर्येण च माननीयविविधजीवित दशानां तौल्यनिरूपणे कालिदासीय प्रतिभा प्रदर्शनम्।

एवं बहुविध दीपशिखाच्छायाभिः साधर्म्यकल्पनेन, मानवानां जीवितेषु विविधसूक्ष्मदशापरिणाम प्रदर्शनमुखेन, लोकाय महासंदेशप्रदानेन कालिदासकवेः "दीपशिखा" संज्ञा सर्वैः प्रकारैस्समुचितैवेति निरूपणम।

PP—13 मीमांसादर्शनं तत्प्रयोजनम्

सोमयाजुलु, राजहमुन्द्री

मीमांसादर्शनं जैमिनिना प्रावर्तितम्, अस्य शास्त्रस्य धर्मविचार एव मुख्यविषयः। अयमेव 'अथाऽतो धर्मजिज्ञासा इत्यनेन सूचितः। कुमारिलभट्टपादैरपि श्लोकवार्तिके—"धर्माख्यं विषयं वक्तुं मीमांसायाः प्रयोजनम्" इत्युक्तम्। ततः कृत्स्नस्य वेदस्यापि अपौरुषेयत्वं प्रसाध्य विधिभागस्य प्रामाण्यं प्रथमाध्याय प्रथमपादे विचारितम्। ततः अर्थवादभागस्य ततः मन्त्रभागस्य, विध्यर्थवादमन्त्र मूलकत्वेन स्मृतीनां च प्रामाण्यमुक्त्वा प्रथमाध्याय चतुर्थपादे नामधेयभागस्यापि प्रामाण्यं निरणायि। "वेदवोधितश्रेयस्साधनताकः धर्मः इत्यनेन यागदानहोमादिरेव धर्मः इत्युक्तं भवति। यागदानहोमाख्यं कर्म बहुविधं वर्तते इति द्वितीये कर्मभेदः, तृतीये तेषां कर्मणां अङ्गाङ्गिभावः, चतुर्थे तेषां प्रयोज्यप्रयोजकभावः, पञ्चमे तेषां क्रमविचारः, षष्ठे तेषु कर्मसु अधिकारविचारः, सप्तमे प्रकृतिविकृतिभावविचारः, अष्टमे अतिदेशविशेषविचारः, नवमे प्रकृतितः विकृतिषु, अतिदिष्टानां ऊहादिविचारः, दशमे अतिदिष्टानां बाधविचारः एकादशे तन्त्रविचारः द्वादशे प्रसङ्गविचारः कृतः। शास्त्रास्यास्य धर्मविचार एव परमप्रयोजनं इति निरूप्यते, अतः "धर्माख्यं विषयं वक्तुं मीमांसायाः प्रयोजनम्" इति वार्तिकमपि संगच्छते।

PP—14 प्राचीन भारतीय दण्डव्यवस्थायां वर्णव्यस्थायाः प्रभावः

वाचस्पति शर्मा त्रिपाठी, दरभंगा

अद्यत्वे यथा समेषामपराधिनाङ्कृते समानेऽपराधे समानदण्डस्य व्यवस्था प्राप्यते वर्णजातिदृष्ट्या च न तत्र न किमपि वैषम्यमवाप्यते, तथा स्थितिः प्राचीन भारतीय दण्डव्यवस्थायाम्। एकस्यैवापराधस्यकृते विभिन्नवर्णानां कृते पृथक्-पृथक् दण्डाः निरूपिताः स्मृतिषु। समानेप्यपराधे हीनवर्णापेक्षयोत्तमवर्णाः यथोत्तरमल्पदण्डभागिन आमन्निति हेतोः प्राचीनभारतीयदण्डव्यवस्थायां पक्षपातस्याक्षेपो विधीयते कतिपयसमालोचकैः।

प्रवन्धेऽस्मिन् एतस्याक्षेपस्य विवेचनं समाधानञ्च विहितं युक्तिप्रमाणाभ्याम्। वस्तुतः प्राचीन भारतीय समाजः साकल्येन वर्णाश्रमधर्माश्रित आसीत्। निखिलेष्वपि विधिविधानेषु वर्णाश्रमव्यवस्थायाः सुस्पष्टः प्रभावो दृश्यते। अत एव एकस्मिन्नेवापराधे वर्णभेदेन दण्ड वैषम्यमायाति दृष्टिपथम्। वस्तुतः समाजे ब्राह्मणा-

दिचतुर्णामपि वर्णानां यथापूर्वं गरीयस्त्वमुपयोगित्वञ्चानुभूतमिति हेतोः हीनवर्णापेक्षयोत्तमवर्णेभ्योऽल्प शारीरिकदण्डो विहितः। किञ्च, दण्डे शैथिल्यं न केवलं विप्राणामेव अपितु शक्तिं क्षमाताञ्चावेक्ष्य स्त्रीबालवृद्धा तुराचार्यादीनामपि कृतेऽवलोक्यते। शारीरिकश्रमेऽभ्य एतानां सवलकायानां हीनवर्णानां कृते यादृशः कठोरः शारीरो दण्डः स एव तपसा कृशगात्राणां जानपूतान्तःकरणानामध्यात्मविधापराणां विप्राणां कृते नैवोपयुक्त इति तेभ्यः शारीरदण्डस्थाने सामाजिकवहिष्कार – देशनिष्कासन-गर्दभारोहणाद्यपमानजनका एव दण्डाः प्रकल्पिता इत्यवधेयं सुधीभिः।

PP—15 अप्पय्यदीक्षितीयपक्षद्वयपरीक्षणम्

वि. वेङ्कटाचलम्, उज्जैन

निवन्धेऽस्मिन् विमृश्यते कुवलयानन्दस्थ दीक्षितीयं पक्षद्वयम्। तत्र प्रथमः पूर्वरूपालङ्कारविषयकः। सोऽयं पूर्वरूपालङ्कारो जयदेवोपज्ञश्चन्द्रालोके तत्प्रथमं पदं लभते। दीक्षितास्तुतत्समर्थकास्तदुपबृंहणं विदधतीति इयन्मात्रमेवास्य पक्षस्य दीक्षितीयत्वम्। द्वितीयस्तु विकृतश्लेषविषयकः सर्वथा दीक्षितोपज्ञ एव। नासौ विकृतश्लेषः प्राग्भवेनार्वाग्भवेन वा केनाप्यन्येनालङ्कारिकेन कक्षीकृतः। तत्र प्रथमस्य पक्षस्य मण्डनं, द्वितीयस्य खण्डनं च सिषाधयिषितं निवन्धेऽस्मिन्नः। तत्रापि प्रथमपक्षे दीक्षितैर्दर्शितस्य लक्ष्यस्यासाधकत्वेन अनतिहृद्यत्वेऽपि लक्षणं सर्वथा समञ्जसमिति पूर्वरूपालङ्कारः परिग्राह्य इति, द्वितीय पक्षे च दीक्षितैर्दर्शितस्य लक्ष्यस्य विच्छित्तिविशेषभाजनत्वेऽपि तस्या विच्छित्तेः श्लेषेण सह संवन्धगन्धस्याप्यभावेन विकृतसंज्ञितः श्लेष एवानुन्थानपराहत इति, स मूलतः परित्याज्य इति चोभयत्र मण्डनखण्डनयोरंशविवेकः।

Supplement

V(B)—1 ĀPASTAMBA HAUTRASŪTRA

SAMIRAN CHANDRA CHAKRABARTI, CALCUTTA

The proposed paper aims at a study of the Hautrastūras of Āpastamba, as available in the *Āpastamba Srautasūtra*, XXIV. 11-14 (ed. R. Garbe), and in the 9th volume of the *Satyāṣāḍha Śrautasūtra*, (ed. S. Marulkar, Ānandāśrama). The sūtras will be studied in comparison with the relevant portions of the *Taittirīya Brāhmaṇa* and the *Āśvalāyana Srautasūtra*

V(B)—2 SAṀDHYĀ-WORSHIP OF THE ATHARVANS—A COMPARATIVE STUDY

MANDAKINI KASHIKAR, PUNE

Domestic rites formed an important feature of the social and religious life of the Atharvans like the followers of the other Vedic schools. Principally speaking, the Saṁdhyā-worship used to be offered thrice a day by the members of the first three social orders.

The oldest record of the Saṁdhyā-rite of the Atharvans is found in the Atharvapariśiṣṭa XLI. It has borrowed the murmuring of the Gāyatrī verse *tat savitur* (ṚV.3.82.10) from non-Atharvanic sources. As is quite natural, later manuals developed the rite to a certain extent by adding certain elements which existed in contemporary literature of other Vedic schools. The *Atharvaveda prayogabhānu* composed by Ṣaṭpannāgara Raviśaṅkara Dvivedi reflects the domestic Atharvan tradition existing in Gujarat in the medieval period. There was a branch of the Atharvans in the districts of Satara and Sangli in Maharashtra. The *Atharvavedatrikālasaṁdhyā* composed by an anonymous writer of Sangam Mahuli near Satara probably in the eighteenth century A.D. closely agrees with the Gujarat manual with few additions resulting from regional circumstances and impact of other Vedic schools.

V(B)—3 EXISTENCE OF ASURA-ARYANS IN ANCIENT KĀMARŪPA

NALINI MARAL, GAUHATI

Kāmarūpa, the present North-East India, was inhabited by the brave and strong Caucasian race also. The brave and powerful kings of ancient Kāmarūpa or Prāgjyotiṣa were actually the Aryan worshippers of God 'Asura'.

. In ancient period the Aryans, both Indo-Aryans and Iranians worshipped the great God 'Asura' (Persian-Ahura) and this fact is substantiated by the Vedic Term 'असुरत्वम्' (Found in the end of the Rudrādhyāya, i.e. महद्देवानामसुरत्वमेकम्) ('Asura' means the creator, life-giver (Asūn = Prāṇān lives, rāti = dadāti gives, yaḥ saḥ asuraḥ—the life-giver).

In Assam deo (<deva) or debatā (<devatā) generally means the 'apadevatā' the ghosts like the designation of Iranian daeva (the opposite of Iranian asura).

The existence of 'Agnigarh', the fortification fire (where Uṣā, the daughter of Bāṇāsura had been kept) reminds us to think of the fire-worshippers of Soṇitapura.

The existence of 'Yavanas' in ancient Kāmarūpa as well as in the Deccan or North–West of India substantiates the existence of fire-worshippers in the North-East as the term 'Yavana' (Yu = to mix) was used by Kālidāsa designating the ancient Persians.

The powerful and brave kings of Kāmarūpa or Prāgjyotiṣa having the title of 'Asura' were the worshippers of fire, belonging to the great Caucasian race.

V(B)—4 THE PAIPPALĀDĪYA NAKṢATRA KALPA— A CRITICAL STUDY

R. C. MISHRA, PURI

The Nakṣatra-Kalpa current in the Paippalāda śākhā of the AV is completely different from the so-called Nakṣatra-Kalpa hitherto known to the scholars. The Paippalādīya text seems to be the real Nakṣatra-kalpa, the one among the five Kalpas of the AV. This small text is very popular among the Paippalādins and used extensively in various rites and rituals. The Paippalādīya commentator Srīdhara testifies that it is one of the five Kalpas of the AV.

I shall edit the text in the paper and shall show its different uses in the Paippalādīya rites, Different aspects of the text shall be dealt with.

CS$_{(A)}$—1 FIVE SANDHIS IN PŪRVARAṄGA

REWAPRASAD DWIVEDI, VARANASI

The manuscript No. 2064 of Bharata Kalabhavana, Banaras Hindu University bears the following note on the कुमारसंभव VII. 91 (तौ सन्धिषु etc.) for the term 'Sandhi' in its margin—

मुखप्रतिमुखगर्भविमर्शनिर्वहणाख्या:पञ्च सन्धयः।
मुखं जवनिकान्तरस्थितस्य पात्रस्य नृत्यम्।
प्रतिमुखं पात्रस्य रङ्गभूमिप्रवेशः।
गर्भस्तत्रस्थस्याभिनयः।
विमर्शनं श्लोकगीतादिपठनम्।
निर्वहणं परिसमाप्तिः।

The commentators like Vallabhadeva, Mallinātha, श्री अरुणगिरिनाथ, नारायण etc. do not have such idea on the same term. I think this note has its concern with पूर्वरङ्ग alone.

CS$_{(A)}$—2 काव्यामृतम् में काव्यशास्त्रीय तत्त्वों के भेदविषयक स्थापनाएं

नीरू रानी, वनस्थली

श्रीवत्सलाञ्छनभट्टाचार्य की प्राप्त तीन काव्यशास्त्रीय कृतियों में से 'काव्यामृतम्' में उनका मौलिक चिन्तन दृष्टिगोचर होता है।

काव्यशास्त्रीय तत्त्वों की संख्या के संदर्भ में उन्होंने नवीन विचार तर्कसहित प्रस्तुत किए हैं। काव्य हेतु व काव्य-भेद उन्होंने एक-एक स्वीकार किया है। शब्द इनके अनुसार दो प्रकार के हैं। काव्य-दोप दो, गूणीभूतव्यङ्ग्य के भेद तीन, रसभेद चार तथा रस-दोष पाँच स्वीकार किए हैं। इसी प्रकार अन्य स्थलों पर भी संख्या के विपय में अन्य काव्यशास्त्रीयों से मत-वैभिन्न्य प्रकट किया है, जिसका तुलनात्मक एवं समीक्षात्मक विवेचन इस शोधपत्र में किया गया है।

PB—1 BODHISATTVA AND BUDDHA : EARLY ICONIC FORMS

K. D. BAJPAI, SAGAR

The recent study of the numismatic and epigraphical source-material by the author has thrown welcome light on the problem of the early anthropomorphic forms of Bodhisattva and Buddha. The inscriptional evidence from Sanchi has been re-interpreted and the coins bearing the figures of the Buddha and Bodhisattva Maitreya have been discussed afresh.

It has been suggested that the iconic representation in the human form started in Buddhism in the first century A.D. The earliest provenances of the early figures of the Buddha and Bodhisattvas have also been discussed in the paper.

PB—2 ON THE SOURCES OF NĀGĀRJUNA'S RATNĀVALĪ

MICHAEL HAHN, BONN

During the past ten years Nāgārjuna's *Ratnāvalī* has, like most of the other works of this author, become subject of renewed and increased interest. Apart from three translations into modern languages and critical editions of its Sanskrit and Tibetan texts several papers on single problems of the content of the *Ratnāvalī* have been published. One of them deals with a list of '57 moral faults to be avoided by a Bodhisattva defined in chapter 5 (stanzas 3 to 33). There seems to exist a certain difficulty to arrive at the exact figure of 57 when analyzing Nāgārjuna's text. Different solutions to solve this problem were suggested, but they did not find general acceptance. The most convincing explanation of the numeral problem, communicated orally to the author of these lines by Lambert SCHMITHAUSEN, is not yet published. Our understanding of *Ratnāvalī* 5.3-33 is hampered by the fact that so far obviously nobody was able to identify the source on with Nāgārjuna's list of 57 moral faults is based. In the previous studies only the *Vibhaṅga* of the Pāli *Abhidhammapiṭaka*, Vasubandhu's *Abhidharmakośa* and its commentaries, and the *Abhidharmadīpa* by an unknown author were quoted for comparison. However, the last two works were written several centuries after Nāgārjuna, and the Pāli *Vibhaṅga* cannot have been his sources because it omits several of the moral faults in Nāgārjuna's list and others are defined in a completely different way.

Recently I started reading a chapter of an old Abhidharma work of the Sarvastivada school, the *Abhidharma-dharmaskandha-pādaśāstra* which is available only in a Chinese translation by Hsüan Tsang, together with my Japanese student Yukihiro OKADA. We found that chapter 16 which is called *kṣudravastuvarga,* contains a list of 78 moral faults among which all the 57 (59?) moral faults described in *Ratnāvalī* 5.3-33 can be found. This alone might not be sufficient evidence that Nāgārjuna has quoted from this particular source, however, it can be shown that the definitions of the moral faults in the *Ratnāvalī* in almost all cases closely follows the wording of the explanations given in the *Abhidharma-dharmaskandha-pādaśāstra* and that some of the more specific definitions can be found nowhere else in this form. Finally

I would like to point to the attribute by which Nāgārjuna qualifies the faults in *Ratnāvalī* 5.2 (kṣudrakavastukasaṁjñitaḥ) and the title of chapter 16 of the ADP (kṣudravastuvarga).

IL—1 DISGUISED CAUSATIVES IN ASSAMESE

HEERA BAYAN, GAUHATI

In Assamese, the causatives (णिजन्त in Sanskrit) are generally formed with the particle—a suffixed to the roots. But some intent-verbs (transitive verbs) are causative in sense without any overt causative suffix added to the root. Such disguised causatives must have the instrumental functions. The following disguised causatives in Assamese are discussed :

(1) /di/ 'to give' may be interpreted as 'cause somebody to have something'.

(2) /pe̲lā/ 'to drop' or 'cause something to fall down'.

(3) /pār/ 'to pluck' or 'cause something to be collected or dropped'.

(4) /phāl/ 'to split' 'to tear', 'cause something to be torn or divided into pieces'.

(5) /bo̲dh/ 'to kill' or 'cause somebody to be dead or not to be alive'.

(6) /mār/ 'to beat/ 'to kill', it may be interpreted 'cause somebody to be beaten or cause somebody not to be alive'.

(7) /khe̲d/ 'to drive away' 'or cause somebody to leave up the place'.

(8) /gul/ 'to mix', 'to dissolve' or cause something to be dissolved.

(9) /zokār/ 'to shake' or 'to make something tremble'.

IL—2 MODAL FUNCTORS IN ASSAMESE

BHAGABAN MARAL, GAUHATI

A set of free bound particles is used in conjunction with/suffixed to the contentives or to the fully inflected verbal forms with various modal notions. Sometimes they imply emphasis on the content of the term with which the modal functor is used. The modal functors in Assamese are discussed below :

(1) /o̲k/ is used after the verb-roots to denote mild command, request, volition, demand etc. e.g. zā + o̲k > zāok, di + o̲k > dijo̲k

(2) /e̲kā/ is used to denote certainty.

(3) /goi/ is used to lay stress on an action going away from the place of utterance. eg/h̲i skul pālegoi/'He has reached the school.'

(4) /sāgoi/ denotes uncertainty, possibility, dubiety eg/tāi gol sāgoi/'She went probably.'

(5) /s on/ denotes request, command, astonishment unexpectation. eg. /tāi āhil son/ 'She came unexpectedly.'

(6) /zāno/, zānu̲s a/ denote probability, dubiety uncertainty.

(7) /zenibā/ denotes 'supposition', 'as if'.

(8) /ze̲n/ denotes hope, expectation, supposition e.g./tumi ze̲n hukhi howā/ 'It is hoped that you would be happy.'

(9) /to/ denotes certainty, emphasis.

(10) /de/, dei/ denote request, wish, expectation, mild command. e.g. /porhibā dei/ It is desired that you should read.'

(11) /dekhu̲n/ is used to denote the notion of suprise at the contrary to what is said or expected. e.g. /hi nāhil dekhu̲n/ 'It is a matter of surprise that he has not come yet.'

(12) /no/ denotes uncertainty, question etc.

(13) /pāi/ denotes possibility, emphasis.

(14) /bā/ denotes dubitative notion besides the notion of 'either or' e.g./ h̲ikkho̲kzo̲n zāboibā kijo̲?/ 'Why should the teacher go?'

(15) /bāru/ denotes politeness, expectation etc. e.g./kāiloi āhibā bāru/ 'It is expected that you will come tomorrow.'

(16) /ho̲bo̲lā/ denotes uncertainty, probability. e.g./h̲i gol hobo̲lā/ 'He migh have gone.'

(17) /ho̲j/, / ho̲jtu/ used in dubitative sense.

(18) /hi/ used to lay emphasis with the notion of coming towards the place of utterance.
e.g./tāi ghor pālehi/ 'She has reached home.'

(19) /henu/ used in the sense of 'so it is rumoured or said 'with the notion of probability. e.g./ rām henū bhāl lorā/ 'It is said that Ram is a good boy.'

DS—1 FOLK ELEMENT IN THE SANKEERTHANAMS OF ANNAMACHARYA—A FAMOUS VAGGEYAKARA IN TELUGU

S. GANGAPPA, NAGARJUNA NAGAR

Annamacharya was a famous vaggeyakara in Telugu who flourished in the 15th century. He was born in Tallapaka village in Cudapah district of Andhra Pradesh, in 1408 and died in 1503. He wrote 32,000 Sankeerthanams depicting the 'Aloukika Sringāra' of Lord Sri Venkateswara and 'Adhyathmikatha' by singing and dancing. These are all devotional songs on Lord Sri Venkateswara. He was famously known as Pada Kavitha Pithamaha and Sankeerthnacharya in Telugu. Next to him so many vaggeyakaras including Tayagarajaswamy in Telugu followed Annamacharya in composing music, padams, keerthnas and kruthis. In the Sankeerthanams of Annamacharya we find the Folk Element which comprises the number of types of folk songs, folk music and folk language, so to say Annamacharya has adopted all types of folk songs etc. which were in vogue before and during his time. My present paper gives an account of folk element existing in the Sankeerthanams of Annamacharya.

PR$_{(B)}$—1 वर्तमान परिपेक्ष्य में पाराशर स्मृति

कृष्णअवतार वाजपेयी, इटावा

भारत में किसी समय स्मृति साहित्य सशक्त, उपयोगी, समाज की संरचना करने वाला, आचार-विचार का निर्णायक, चरित्रनिर्माता, धार्मिक, सात्त्विक तथा उच्च कोटि का था। इसकी श्रृंखला लम्बी है जिसमें अनेक स्मृतियाँ और उपस्मृतियाँ हैं। ये दीर्घकाल तक भारतीय समाज को प्राणवान बनाये रहीं हैं तया समाज का वहुमुखी पथ प्रदर्शित करतीं रही है ।

इसी श्रृंखला में पाराशर स्मृति आती है। यह कलियुग में प्रामाणिक होने की स्वयं घोषणा करती है किन्तु इसके अध्ययन के उपरान्त वर्तमान परिस्थितियों में भारतीय समाज का जब अवलोकन करते

हैं तब देखते हैं कि इसके द्वारा प्रतिपादित किसी मार्ग का या नियम का कहीं पालन नहीं हो रहा है। सर्वत्र नया राग है। इसको आज कोई जानता भी नहीं है।

आज के इस भौतिक युग में सम्भवतः इसकी अब कोई महत्ता नहीं है। हाँ यह पाराशरयुगीन समाज और व्यवस्था का दर्पण अवश्य है। वर्तमान दौड़ में इसका पालन भी असम्भव सा दृष्टिगोचर हो रहा है किन्तु भारतीय प्राचीन वाङ्मय की ये स्मृतियाँ अनुपम मणियाँ हैं।

TS—1 TREATMENT OF DHRUVĀS IN THE NAṬYAŚĀSTRA

C. J. NAYAK, AHMEDABAD

We know that in ancient Indian dramatic representation music played an important role. It helped in creating effective aesthetic experience. Nāṭyaśāstra ascribed to Bharata informs us that Gīta was one of the four essentials of Nāṭya. Varieties of Dhruvās were sung in the ancient dramatic production. Bharata has devoted Adhyāya 32 named 'Dhruvāvidhāna' to this important aspect of drama. It deals with Dhruvās and its varieties and their appropriate use in drama. Dhruvās were literary compositions put to music. Bharata informs us that Varṇas, Alaṁkāras, Yatis, Paṇis and Laya have 'Dhruva', i.e. constant connection with each other and hence they are called Dhruvās. Dhruvās are of five varieties : (*i*) Prāveśikī, (*ii*) Akṣepikī, (*iii*) Naiśkrāmikī, (*iv*) Prāsādikī, and (*v*) Antarā. From the treatment of Dhruvās in the Nāṭyaśāstra, we can say that Dhruvās were a class of hymnal or devotional songs with different metrical settings. They were sung with the help of Kutapa—orchestra consisting of stringed instruments and drums. The items included in Dhruvā song are : Ṛcas, Paṇikas, Gāthās and seven types of songs. It is very interesting to note here that the first three items belong to the Vedic Sāmagāna. In this paper I have tried to compare Dhruvā songs and Sāmagāna of the Vedic period. I have taken liberty of surmising Dhruvapadas of modern Northern Indian Music with the Dhruvās and Padas of the Nāṭyaśāstra.

PP—1 रसनिष्पत्तिविषये भक्तिविमर्शः

बटुकनाथ शास्त्री, खिस्ते

१. भक्ते रसत्वं भावत्वं वेत्यादि प्रसिद्धग्रन्थदृष्टचा समुपक्षेपः।
२. भक्तिरसवादिनां पक्षास्तद्विमर्शश्च।
३. भक्ति-शान्तरसयोः साम्यवैषम्ये।
४. भक्तेः पञ्चमपुरुषार्थत्वसमर्थनम्।
५. प्रत्यभिज्ञा शास्त्रदृष्टचा भक्तिविमर्शः।
७. स्वदृष्टचा तत्त्वनिरूपणम्।

PP—2 स्फोटस्वरूपविमर्शः

बालकृष्ण पंञ्चोली, अहमदाबाद

व्याकरणशास्त्रे द्विविधा पद्धतिः, प्रक्रिया पद्धतिर्दर्शनपद्धतिश्च। तत्र व्याकरणदर्शननिरूपित-स्फोट-ज्ञानेनाद्वैतादिदर्शननिर्दिष्ट-तत्त्वज्ञानेनेव मोक्षः सम्पद्यते। पाणिनिनिर्दिष्ट-स्फोटायनमुनिना प्रारब्धप्रायः पतञ्जलिभर्तृहर्य्यादि-शाब्दिकमूर्धन्यैर्विविधदृष्ट्या विचारितः सोऽयं स्फोटो गच्छता कालेन कौण्डभट्टादिभिर्नव्यशाब्दिकैर्दार्शनिकसरणिमध्यारोपि, सुमहत्या च सूक्ष्मेक्षिकया व्यचारि। ततश्चैको नित्यो निरवयवोऽयं क्रमातीतः स्फोटः शब्दाद्वैततत्वमपि गमितः। स्फुटति-अभिव्यक्तीभवत्यर्थोऽनेनास्माद्वेति स्फोटः, स च नित्य-शब्दब्रह्मात्मक इति व्याचचक्षिरे शब्ददर्शनविदः।

ततश्च किं तावत्परिष्कृतं स्फोटस्वरूपमिति हृद्देशावच्छिन्न आकाशे प्रश्ने उदीयमान उत्तरमिदं यद् 'अर्थविषयक-ज्ञान-जनकत्वम्।' ततश्च विषयिता सम्बन्धावच्छिन्न-अर्थत्वावच्छिन्न-प्रकारतानिरूपितावरणभङ्गानुकूल व्यापारत्वावच्छिन्न-विशेष्यत्वावच्छिन्न-जनकत्वसम्बन्धावच्छिन्नावरणभङ्गानुकूल-व्यापारत्वावच्छिन्न-प्रकारतानिरूपित-विशेष्यतावत्त्वं स्फोटत्वम्।

स चायं स्फोटोऽष्टविधः। तत्र वाक्यस्फोटोऽतिनिष्कर्षे तिष्ठतीति मतस्थितिर्वैयाकरणानाम्। तत्राप्यखण्ड-वाक्यस्फोटः सर्वातिशायित्वेन राराजते। एतद्गता च शक्तिरेव शब्दब्रह्मेति व्यपदेशं भजते। एतद्विषये शब्दानित्यवादिनां नैयायिकानां किम्मतम्, अथ च सांख्ययोगमीमांसा-वेदान्तदर्शन-मते च शब्दनित्यत्वमभिप्रेतं तत्कथमिति प्रदर्श्य, तत्र वैयाकरणानां कोऽन्तिमो राद्धन्त इति तत्सर्वमत्र मीमांस्यत इति दिक्।

PP—3 स्फोटस्वरूपम्

पेरी सूर्यनारायण शास्त्री, श्रीरामनगर

व्याकरणशास्त्रीयप्रक्रियानिर्वहणाय हृदिस्थ-मध्यमा वाग्रूपः स्फोटशब्दः पाणिन्यादिभिराशिश्रिये। तस्य स्वरूपमस्मिन् प्रवन्धे विविच्यते।

PP—4 शब्दादेवापरीक्षधीः

भाईशंकर पुरोहित, वम्बई

न्यायवैशेषिकानुयायिनः शाब्दं ज्ञानं परोक्षं मन्वते। प्रत्यक्षमथवाऽपरोक्षं ज्ञानं त्विन्द्रियजन्यमेवेति तेषां मतम्। रत्नपरीक्षणशास्त्रज्ञानेनैव रत्नपरीक्षारूपं ज्ञानं जायतेऽथापि तज्ज्ञानं न शाब्दमपि तु इन्द्रियव्यापारपूर्वकत्वात्प्रत्यक्षमिति यथा विदुपामभिगमः तथैव दशमस्त्वमसि' इत्यादिवाक्यजन्यं ज्ञानमिन्द्रियसनाथं सदेव प्रत्यक्षमिति वक्तुं शक्यम्।

इन्द्रियव्यापारमन्तशाऽपि 'दशमस्त्वमसि' इति ज्ञानं जायते तेन शाब्दीप्रमाऽपि अपरोक्ष-प्रमैवेति अभिप्रयन्ति वेदान्तविदः। 'यन्मनसा न मनुते,' 'तद्धास्य विजज्ञौ,' 'आचार्यस्तु ते गतिं वक्ता' इत्यादीनि श्रुतिवचांसि ब्रह्मात्मैक्यसाक्षात्कारमपरोक्षप्रमारूपं शब्दजन्यमेव साधयन्ति। अतः शब्दजन्यमपि ज्ञानं प्रत्यक्ष-मथवाऽपरोक्षमिति व्यपदेष्टुं शक्यम्। अनुमानेनाप्येतत्साधयितुं सुशकम्।

PP—5 स्फोटस्वरूपम्

गङ्गादत्त शास्त्री, शिमला

आचार्यं स्फोटायनः स्फोटस्य स्मर्ता। स्फुटत्यर्थोऽस्मादिति स्फोटः। ध्वन्यात्मकेऽपि शब्दार्थं रूपस्य सत्ता स्वीकर्तुं शक्यते। तत्र पूर्वं कोऽयं शब्द इति जिज्ञासायां भाष्यकार आह येनोच्चारितेन सास्नालाङ्गुल ककुदखुरविषाणानां सम्प्रत्ययो भवति स शब्दः। अथवा प्रतीतपदार्थंको लोके ध्वनिः शब्द इत्युच्यते। अत्र येनोच्चारितेन इत्याद्यर्थे प्रथमलक्षणे स्फोटशब्दस्यैव सूचना सम्प्राप्यते। ध्वन्येव स्फोट इत्यवस्थायां ध्वनेर्भेदद्वयं भवति। प्राकृतो वैकृतश्च। येन विना स्पष्टं स्फोटरूपो शब्दो न परिच्छिद्यते स प्राकृतः। येनाभिव्यक्तं स्फोटरूपं पुनः पुनः नैरन्तर्येण प्रचिततरं समयमुयलभ्यते स वैकृतः। कालभेदेनायं ध्वनिः ह्रस्व-दीर्घ-प्लुत इति त्रिविधः। स्फोटो द्विविधः आन्तरोश्च बाह्यश्च। बाह्यश्च जाति-व्यक्तिरूपेण द्विविधः। नागेशभट्टेन वर्णपदवाक्यादिभेदेनाष्टौ स्फोटाः प्रकारान्तरेण स्वीकृताः परन्तु प्रधानरूपेण तेन भेदद्वयमेव प्रतिपादितम्।

एकैकवर्णसम्मेलनपुरस्परं चरमवर्णाभिव्क्तन्न स्फोट एव वर्णस्फोटः, सुबन्त तिङगन्त पदेष्वपि चरम-वर्णाभिव्यक्तः स्फोटो वाक्यस्फोट इति प्राधान्येन स्फोटो द्विविधै एव। किन्त्वयं अष्टविधोऽपि षोडश विधो-प्यास्ति विभिन्नवैयाकरणानां मते।

यथा सूक्ष्मं वटवीजं वृशालवृक्षरूपं परिणमति तथैवायं स्फोटोऽपि सूक्ष्मरूप मादाय परब्रह्म पर्यन्तं प्रस्फुटति।

PP—6 रसभावादीनां विषये प्राचीनाङ्कारिकाणां परिकल्पनाः

के. कृष्णमूर्ति, धारवाड

विदितचरमेव विदुषां यद् रसस्य लोकोत्तरत्वं सहृदयानुभवमात्रसाक्षित्वं च अभिनवगुप्तमतानुसारि-भिरालङ्कारिकैः सर्वैराधुनिकैरङ्गीकृतमिति।

परन्तु भरतग्रन्थानुशीलने चोद्यानि नैकरूपाणि सञ्जायन्ते।

१. क्वचिदुच्यते भावेभ्यो रसानामभिनिवृत्तिरिति। अनुपदमेव रसेभ्यो भावानामुत्पत्तिरिति च। "न भावहीनोऽस्ति रसो न रसो भाववर्जितः" इति कारिका सुप्रसिद्धा किल। तत्रैव नाट्यशास्त्रे दृष्टयः रत्या-दीनां स्थायिभावानां काश्चिदुद्दिष्टाः; शृङ्गारादीनां रसानामपराः। कथमेतत्सङ्गच्छते भावरसयोरेकीभावे इति प्रथमं चोद्यम्।

२. कविस्तावद्रसबन्धोद्यत इति, सत्यतौचित्ये काव्ये रसभङ्गो भवतीति च आनन्दवर्धनाचार्यः स्पष्टमेव ब्रवीति असकृत्। रसस्य अलङ्कार्यत्वमपि, सः स्वीकरोति। सहृस्य; दयैकनियतस्य रसस्य कथमेतत्सर्वं जाघटीति, इति द्वितीयं चोद्यम्।

३. ये पुनरलङ्कारकाराः दण्डिभामहोद्भटप्रभृतयः चिरन्तताः तेषां 'रसवदलङ्कार' परिकल्पनायां वस्तुगतत्वमेव रसस्य सुस्पष्टम्। तथैव आनन्दवर्धनस्य नूत्ने रसरदलङ्कारेऽपि। कुन्तकप्रोक्ते च रसबदलङ्कारेऽपि एतदेव दृष्टिवथमवतरति। किमेते सर्वेऽपि रसविषये लोल्लटस-दृ-शीमेव धारणां प्रकटयन्ति, न वेति तृतीयं चोद्यम्।

४. अपि च रसशब्दस्य स्थायिभावशब्दस्य च प्रवृत्तिनिमित्तं न तावद् यौगिकम्, किंतु भरतोक्तनियतसंख्याकान्यतमत्वमेवेति निर्णीतं कल्पलताविवेके, स्वीकृतं च पण्डितराजेन रसगङ्गाधरे। अत एव भरतेन पञ्चमाध्याये—'शृङ्गारस्य प्रचरणाच्चारी संपरिकीर्तिता' इति ब्रुवता पूर्वरङ्गे स्थायिभावस्य आभीक्ष्ण्यप्रकटनस्य प्रसङ्गभावः कटाक्षित इव भाति। एतच्चोद्यं चतुर्थम्।

५. रसस्यापि स्थायित्वं संचारित्वं च तत्र तत्र भवेदेवेति सिद्धति

"स्थायिनोऽर्थे प्रवर्तन्ते भावाः सञ्चारिणो यथा।
रसस्यैकस्य भूयांसः...इति माद्यश्लोकानुशीलनेन।

एवमेव कालिदासेनापि मालविकायाः नाट्यावसरे 'तन्मयत्वं रसेषु' उपवर्णितम्। भवभूतिना कण्ठरवेणैवोक्तम्—"पुटपाकप्रतीकाशो रामस्य करुणो रसः" इति। एवं स्थिते काव्यलक्षणविधायिनां महाकवीनां च परिकल्पनायां रसः प्रधानतया वर्णनाविषय एवेति प्रतिभाति वा न वेति पञ्चमं चोद्यम्। अभिनवगुप्तोक्तं तत्त्वं कथमत्र सङ्गच्छेत इति विद्वद्भिर्विचारणीयम्।

Titles of Papers

Vedic Section (A)

	Title	*Author*
1.	The Implication of the number 'Three' in Ṛgveda	*Rabindranath Adhikari*
2.	Some Observations on the SV PP	*Nirmal D. Ambiye*
3.	Madhu in the Vedas	*Dipali Bhanot*
4.	The Meaning of Śāradi in Ṛgveda	*Heramba Vithal Dixit*
5.	त्रिंशत् योजऽन in the ṚV 1.123.8	*Vasant S. Patil*
6.	वैदिक मन्त्रों में पारिवारिक सामञ्जस्य की कल्पना	मोतीलाल पुरोहित

Vedic Section (B)

1.	The Story of Khāṇḍavadāha and its Ṛgvedic Seed	*Sanatkumar Chakrabarti*
2.	नित्यकर्मवैशिष्ट्यम्	तेजनाथ झा
3.	वेंदोक्त धर्म (ऋग्वेदादि भाष्यभूमिका की समीक्षा)	कृष्णलाल
4.	ऐतरेय ब्राह्मण में 'अरुधर्म'	बी. एस्. मुसलगाँवकर
5.	वैदिक वाङ्मय में शक्तितत्त्व	विनायक पाण्डे
6.	वेद एवं अन्ताराष्ट्रिय एकता	आशारानी राय
7.	An Introduction to Bauddhāyana Śraut Sūtra	*Sobharan Singh*
8.	आशाप्रतिष्ठापनतत्त्वम्	ए. एस्. वेंकटनाथन्
9.	ऋक्प्रातिशाख्य और अष्टाध्यायी का तुलनात्मक अध्ययन	मंगेराम यादव

Classical Section (A)

1.	स्वभावोक्ति अलङ्कारस्थापना और अवस्थाएँ	कौशल्य भारद्वाज
2.	वासकसज्जा—सिंहभूपाल की दृष्टि में	कल्याण भारती
3.	Similes of Kālidāsa—A Psychological Study	*C. R. Deshpande*
4.	मम्मटप्रयुक्तानां काव्यप्रयोजनानां मूल्याङ्कनम्।	कमलेश द्विवेदी
5.	काव्यालङ्कारकारिका काव्यसत्यालोकयोर्मूल्याङ्कनम्	रासबिहारी द्विवेदी
6.	वाच्यार्थ—एक विवेचन	शिवप्रसाद द्विवेदी
7.	संस्कृत नाटिकानामुपरूपकत्वं रूपकत्वं वा	शेखर द्विवेदी
8.	In Defence of Mammaṭa	*K. Satyavati*

9.	संस्कृत समीक्षाशास्त्र में 'सत्त्व' शब्द का प्रयोग	हरिदत्त शर्मा
10.	Vākyapadīya—A Study	*V. Shashikala*
11.	Sāmānādhikaraṇya	*J. M. Shukla*
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number of sections increased and the scope of the Conference was expanded and rationalised so as to make it truly 'Oriental'. At present the Conference is divided into 16 sections inclusive of a special section dealing with the language and culture of the region in which the sesson is held. A full-fledged Pandit Parisad is also a part of every session of the AIOC. Foreign scholars have often attended the sessions of the AIOC and actively participated in its deliberations. Three foreign scholars were even elected General Presidents of the Conference : Sylvain Levi (Calcutta, 1922), F. W. Thomas (Trivandrum, 1937) and Jan Gonda (Poona, 1978).

Gujarat has already had the privilege of hosting two sessions of the AIOC—Baroda (1933) and Ahmedabad (1953). The 32nd session was to be held in Chandigarh in 1984, but owing to the disturbed conditions there it was decided to hold it in Ahmedabad from December 28-30, 1984. But even these dates had to be changed owing to the Lok Sabha Elections, and now the 32nd session of the Conference is to be held in Ahmedabad from June 10-12, 1985, when this Volume of Summaries will be given to the delegates on their arrival.

(1) Ṛṣi (Shri Vasant Gupte's Collection, Ahmedabad)

(2) Sūrya (Sarkhej, Ahmedabad)

All-India Oriental Conference

THIRTY-SECOND SESSION
AHMEDABAD, 1985

ADDRESS OF THE GENERAL PRESIDENT

Professor Dr. **A. M. GHATAGE**

Bhandarkar Oriental Research Institute
Poona 411 004

General President's Address

Let me begin by thanking you all for electing me the general president of the 32nd session of the All-India Oriental Conference, an honour which is as much pleasing as demanding for me. The choice of a topic for an address to be delivered to a learned gathering like this, in which each one is an expert in one or more branches of Oriental Learning, thus covering a vast field, proved to be a very hard task and to satisfy you all even to a small extent will prove harder still. A topic which will interest most of you was not easy to get and after some deliberation I took courage to formulate a new subject to which I would like to give the name of 'interpretation' which, along with categories, Aristotle made the basis of his logic.

All branches of Oriental Studies, and more particularly the classical ones among them, involve two types of approach which are known as philological in a wider sense and linguistic in a more restricted sense. They are otherwise known as classical philology and historical linguistics, which together cover nearly all the ususally pursued Oriental Studies. The subject of interpretation is common to both and forms their basis, being a necessary prerequisite. Without a valid theory and a careful practice of the process of interpretation, neither classical philology nor historical linguistics can make progress and will not have any acceptable validity.

Both these studies were carried on from early days in India as well as in Europe, first without any sharp demarcation between them, but becoming more and more distinct in course of time. Today they show difference in their scope, aims and methodology. Classical philology has a larger scope and deals with all aspects of culture which developed in classical times and is limited only by the cultural unity which it represents. This unity is also reflected in a given classical language and hence we speak of Sanskrit, Greek or Latin philology and sometimes even in a reconstructed language as in the case of Indo-European philology. An intermediate position is occupied by studies like Germanic or Slavic philologies. On the other hand linguistics is not limited to a given language or even to a group of languages but deals with language in all its forms. Its scope includes all languages and even some semi-linguistic systems because it aims at an explanation of the nature of language as such and to clarify the basic assumptions underlying it. If philology leans more towards historical studies, linguistics is inclined more towards axiomatics.

The aim of philology is the study and description of the cultural aspects of civilization like religion, ritual, philosophy, literature, law and other scientific subjects based on the oral or written records bearing on them and then to explain their peculiarities and trace their origins with the help of other classical civilizations, mostly by the process of comparison and contrast. On the other hand, the aims of linguistics are to ascertain the systematic nature of language, describe the past and present languages of the world, study their growth with the historical material and comparative method and clarify its nature with the help of sciences like psychology, anthropology, logic, acoustics and others in so far as they relate to the formation of thought and its expression in language. The more recent tendency to formulate universally valid principles of language has made it necessary for the linguist to utilise all possible languages without any restriction.

The methodology of linguistics is well developed both in the field of synchronic and diachronic studies. It takes for granted that the meanings of utterances are already known or given and concentrates its attempts on the way in which they are expressed in words, in other words what their correspondances are. Of the physical and mental components of language, the first is studied in detail with the methods of modern science. But some amount of analysis of the thought-contents is also necessary before the two are related to each other in a systematic and coherent manner, in accordance with the basic structure of the language used. On the other hand, philology takes for granted that the principles of the grammar of the classical languages are already known and concentrates more on the nature, contents and the value of the classical works in order to clarify and assess the different aspects of its culture. Naturally it uses to a great extent the comparative method by drawing on all the cultural and historical disciplines.

These two methodologies are not mutually exclusive but depend upon each other and get intermingled at every stage. This is clearly the source of the antagonism which is seen between classical philology and linguistics during the last 150 years. With the rapid growth of linguistics, it was taken as a rival science by the older philologists. The situation was aggravated by the way the linguists handled the classical material with imperfect preparation and to the neglect of the long-standing tradition. But a little thought will show that cooperation more than conflict is what is needed and is desirable. In fact both studies have their own proper fields in which they are supreme. They have also a large common field which must be treated uniformly with a methodology proper for it. To this we should now turn under the name of 'interpretation.' Without a correct and unbiased interpretation of the written documents, neither philology nor linguistics can do its work properly and arrive at valid results.

The process of interpretation of a classical text demands the following preparation :

1. constitution of a correct text
2. thorough understanding of the language used
3. detailed knowledge of the vocabulary of that language
4. historical background of the text studied
5. its cultural milieu, and
6. its evaluation and explanation in the light of all available evidence

These aspects of interpretation have been studied from early days and each one has developed into an academic branch with its own name. To obtain a correct text needs the use of the method of textual criticism. The science of grammar takes note of the second, while the semantic analysis of words develops into the science of lexicology. The evolutionary aspect is taken care of by the study of the history of that subject and the material contents of culture form a part and parcel of the cultural milieu. What is, however, not generally realised is the fact that each one of them draws on the results of the one or more of the other aspects and cannot carry out its task without constant help from them. Their interdepedence is obvious. Hence the further necessity of adjusting their claims with each other by the process of proper evaluation which is the concluding aspect of interpretation.

Instead of building up a complicated theoretical scheme of the mutual interdependence of these aspects and the way in which they should be adjusted and revalued, it may prove more useful to analyse a series of examples where their apparent conflict is met with. This is also imperative because more than two aspects often get involved and hence a neat correlation between any two at a time cannot be easily attempted.

A correct text is essential for interpretation because it is often possible to assign some plausible sense to an incorrect text which thus gives rise to a ghost word or a fictitious meaning. An unusually striking example is supplied by the Dictionary of Buddhist Hybrid Sanskrit in its entry *aṇḍakāṣṭha*. The phrase *asārataratvaṁ kāyasya* can be understood to some extent by the idea of fragility and hence *aṇḍakāṣṭha* can be made to yield the meaning of an egg-shell which satisfies the condition. In the text, however, which runs as *hirodakasikatāpiṇḍairaṇḍakāṣṭhebhyo'pi asārataratvaṁ kāyasyāvekṣya* the words are *sikatāpiṇḍa* and *eraṇḍakāṣṭha* and not *sikatāpiṇḍaiḥ* and *aṇḍakōṣṭha*. The *eraṇḍa* tree is well-known for being *asāra* 'without a core'. The ending of the ablative plural also confirms that at least three objects are referred to, which are *hirodaka* etc. While *hirodaka* itself remains obscure, the other two are often used in such a context.

When a text gives no satisfactory meaning it is often emended so as to give some sense. Such an emendation cannot be regarded as certain as long as some textual evidence is not available. An emendation is suggested on the ground that at least the meaning intended is certain and the doubt pertains only to the wording. Hence in such a case the conflict is really between two meanings – one of which is said to be intented and the other not. But there is no unique way to resolve the conflict of such a nature and hence some external evidence must be sought to decide whether the unusual meaning of the words actually used is intended or not. A good example of this type is supplied by a passage from the *Īśvarasiddhi* of Yāmunācārya (p. 77) which runs : *adhiṣṭhānakriyākarmabhūtasya dehasya adhiṣṭhātṛdehānupraveśo 'nupapannaḥ, yugapadekakriyāyām ekasya karmakartṛtvavirodhāt.* Thinking that *dehānupraveśa*, in its literal sense, does not suit the context, the editors of a recent edition (Madras 1972, p. 96) change it to *adhiṣṭhātṛdaśānupraveśa*, the intended sense being in their own words 'cannot intelligibly be included in the very body(?) of the definition of the controller'. But this summary decision bypasses an important stylistic consideration.

A peculiar feature of the style of the late Nyāya works is the tendency to shorten words and phrases, particularly long compounds which are required to be repeated again and again with the addition of a word or two. The shortening is done in such a way as to remind the reader of the earlier statement which was already given and discussed in full. This is abbreviated as ending in the last word after which the addition begins. Another type of abbreviation is one in which only a part of the expression is used and the suppressed part has to be supplied, at least mentally, by the reader. A constant use of this procedure makes the word actually used get an additional meaning of the elements which are dropped. This may lead to some kind of misunderstanding and unnecessary correction. If one compares expressions like *lakṣaṇaśarīrapraviṣṭasya* (*Maṇidarpaṇa* 3. 6), *śabdapadasya lakṣaṇapraveśe* (4. 3), *janakatvasya lakṣaṇāpraveśāt* (*Maṇisāra* 8. 9) *ata eva bahuviśeṣaṇapraveśe'pyevaṁ na syāt* (10. 23) one can easily see that the full expression *lakṣaṇaśarīrapraveśa* which means 'addition of a word to the scope of the definition given' gets shortened into *lakṣaṇapraveśa*, *śarīrapraveśa* or simply *praveśa*, all having the same meaning as of the original expression. *Adhiṣṭhātṛdehānupraveśa* really stands for *adhiṣṭhātṛlakṣaṇadehānupraveśa* which is clear enough and no emendation of *deha* into *daśā* is called for. In fact, a traditional commentator, who has a feeling for such usage, paraphrases it as *adhiṣṭhātṛtāvacchedakaghaṭakatā*, which means the same thing. Based on such stylistic considerations interpretation must make a distinction between the literal meaning of a word and its pregnant meaning due to the context. Such abbreviations also occur in the ordinary usage of a language though rarely. A descriptive name for a porcupine in Sanskrit is *śvāvicchalākā* ' whose darts can pierce a dog '. It is shortened into either *śvāvidh* or *śalākā* which latter develops into Marathi *sāḷvī*.

An example which involves the separation of words and also consideration of grammar and rhetorics is fonnd in a verse attributed to a poet Dharaṇīdhara and cited in the *Subhāṣitaratnakośa* 18. 21 and *Saduktikarṇāmṛta* 89. 30 both early anthologies. In the edition of the HOS it is printed as follows :

punaruktāvadhi vāsaram etasyāḥ kitava paśya gaṇayantyāḥ /
iyam iva karajaḥ kṣīṇas tvam iva kaṭhorāṇi parvāṇi //

Prof. Ingalls translates ' Look, deceiver, as she counts the days ever and again, the finger is as thin as she, the knuckles hard as you.' He has added no notes by way of explanation.

This stanza, apparently simple and straightforward, implies a number of problems in its accurate interpretation. The main point is how to divide the phrase *punaruktāvadhi vāsaram* with which it begins. The edition separates *vāsaram* from *adhi*. One can also separate it as *punaruktau* and *adhivāsaram*. The reading of the text *punaruktāvadhi* admits of two divisions : the whole as one compound word or two words *punar* and *uktāvadhi*. Interpretation has to decide which one is valid and under what conditions.

Proceeding from what is clear to what is doubtful, we may first note that the speaker of the stanza is a Dūtī because it is included in the section called *dūtīvacanavrajyā*. It is addressed to a Nāyaka as is clear from the use of the vocative *kitava*. She says that her nail is worn out (or finger is thin) like this one and the finger-joints have become stiff like you (i. e. the Nāyaka). That the poet intends a comparison between the Nāyikā and her nail or finger is not acceptable because a comparison between a person and his limb is regarded as banal. Because the joints are compared with the Nāyaka and the nail is compared with the Nāyikā, it follows that they belong to the Dūtī and not to the heroine. As these are the effects of constant counting it is also necessary to take the word *gaṇayantyāḥ* to refer to the Dūtī and not the Nāyikā. Once this is accepted, the gist of the stanza becomes clear. The Dūtī is speaking to the Nāyaka and telling him that he should see for himself how her nails are worn out and the finger-joints have become stiff by constantly counting the repeated utterances of the Nāyikā (at the same time spreading her hands before him). What is counted now depends upon the interpretation of the remaining words of the stanza. To take the word *vāsara* as being counted goes against its singular number and leaves the remaining expression unexplained. Taking it with *avadhi* as one word leads us to imagine that it is the *avadhivāsara* which her lover had often given to her but not kept. But it cannot be connected with *gaṇayantyāḥ* which refers to the counting of many days. We are thus left with the other alternative that *adhivāsaram* is an adverb meaning ‘ day by day ’ and *punaruktau* is used as a locative of reference, the repetition of her lover's name uttered by the Nāyikā. Whatever interpretation is regarded as more appealing, there is no doubt that they are far apart from each other and a choice has to be made by taking into consideration the difficulties in grammar and poetics which each one encounters.

Compared with these small points, interpretation of books dealing with Vedic ritual is a matter of greater importance and also of nicer judgment. The present-day performance of the ritual acts may or may not agree with the ritual texts due to changes and developments towards greater elaboration and adjustment to newer practices and ideas. On the other hand the meaning of the ritual text remains to some extent uncertain due to changes in the meaning of words used therein. This situation is further complicated by the traditional interpretation which often attempts to adjust the meanings of words with a later practice and thereby conceals a change in the ritual. No simple mechanical procedure can be used to detect such mutually dependent changes and there is usually no external control available. Hence a careful assessment of the evidence must be made to get at the real facts in their historical perspective. A limited problem of such a nature is supplied by the use of the word *gataśrī* often found in ritual literature. Its importance lies in its bearing on the question of deciding whether the Vedic Aryans used some kind of thanks-giving offering for favour obtained.

The word occurs both in the Vedic literature and in Classical Sanskrit but with quite different and opposite meanings. Examples from classical works like the *Rāmāyaṇa* 5. 18. 25 *rāmo gataśrīr vanagocaraḥ*, *Mahābhārata* 1. 192. 23 *gataśrīr api pārthivaḥ*, *Buddhacarita* 8. 3. *gataśrīr iva tena varjitaḥ*, *Kumārasaṁbhava* 13. 14 *gataśri vanam*, *Bhāgavata* 3. 2. 7 *gataśrīṣu gṛheṣu* and many others make it obvious that the word is used in an unfavourable sence ‘ one who has lost his prosperity, glory or beauty ’. It is thus a *bahuvrīhi* compound with a *niṣṭhā* as its first member with an *udātta* on it, as per the rules of Pāṇini 2. 2. 36 and 6. 2. 1. Only works dealing with the *Pūrvamīmāṁsā* appear to use it in an exactly opposite meaning ‘ one who has attained prosperity ’ and consider it as a technical term in this sense. Khaṇḍadeva in his *Bhāṭṭadīpikā* (3.175.21) writes *gataśritvaṁ tantraratne prāptaśritvam iti vyākhyātam.* Obviously they have taken the word and its meaning from works dealing with the Vedic ritual.

In the Vedic literature the word occurs from the *Taittirīya Saṁhitā* onwards and is found in the *Maitrāyaṇī* and *Kāṭhaka*, in the *Aitareya*, *Taittirīya*, *Jaiminīya* and *Śatapatha Brāhmaṇas*, in the *Taittirīya Āraṇyaka* and most of the Śrautasūtras. Its negative form *agataśrī*, however, occurs once each in the

Taittirīya Saṁhitā and the Śrautasūtras of Baudhāyana and Āpastamba. The reading in the *Taittirīya Āraṇyaka* 10. 39. 1 is uncertain and is often given as *āgataśrī* which is against accent and must be corrected to *gataśrī*. No independent occurence of *āgataśrī* is noted.

Even with the reading *gataśrī* the commentators on the Vedic works and the Śrautasūtras continue to assign it the meaning 'who has attained prosperity' by explaining it in a number of ways : *gatā prāptā śrīr yenāsau, gatā śrīr yam, gatā prāptā śrīr yasya* as a *bahuvrīhi* compound and rarely as *śriyaṁ gataḥ* as a *tatpuruṣa*. Thus the most usual way to explain the word is to assign to *gata* the meaning of *prāpta*, which is valid only for a few senses of *gata* and not all.

It is now necessary to examine the contexts in which the word is found in the ritual literature to ascertain whether its normal meaning suits them or not. Most of the occurrences of the word are confined to a few definite situations. Some specific oblation, or some alternative procedure is enjoined to one who is a *gataśrī* and as such they are not decisive in fixing the meaning. We are told that a *gataśrī* should milk the two front udders of the cow for the Agnihotra, twentyone sāmidhenī verses should be recited for him, he should offer a cake on eleven potsherds to Indra or one on eight to Agni, he should use a level Devayajana, he should maintain the Āhavanīya fire continuously, he should offer to Mahendra as his special deity, or the sacred waters should be brought in the sacrificial hall through the eastern entrance.

There are, however, a couple of passages in the *Taittirīya Saṁhitā* which should help us to decide or at least to surmise what the original meaning of this word was : 2. 1. 3. 4 reads *indrāya vṛtrature lalāmaṁ prāśṛṅgam ā labheta gataśrīḥ pratiṣṭhākāmaḥ* and 7. 2. 7. 2 *śukrāgrān gṛhṇīta gataśrīḥ pratiṣṭhākāmaḥ*. These are alternative practices and are meant to bring *pratiṣṭhā* if the performer is a *gataśrī* which here should naturally mean 'who has lost his prosperity' and hence wants to regain it. A comparison of the second passage with that of *Kāṭhaka* 30. 3 further points out that very often the word *pratiṣṭhākāmaḥ* is dropped in this context, being implied by the situation. Thus whenever an act is prescribed to a *gataśrī* it is meant that he will regain his prosperity which he has lost. It is the interpretation given by the later commentators which makes scholars take the word in the unusual sense. In the absence of any remark on the part of these commentators as in the case of *Taittirīya Saṁhitā* 2. 1. 3. 4, KEITH naturally translates it as 'he whose prosperity is gone' but in other places of the same *Saṁhitā*, where the remarks of the commentators are available, he translates 'who has attained prosperity'. Even Bhaṭṭabhāskara is not quite unambiguous when he says *gataśrīḥ kecid āhuḥ śuśruvān grāmaṇī rājanyo veti*. He is clearly referring to *TaiS*. 2. 5. 4. 4 where the context speaks of an *agalaśrī*. What is meant is that a *gataśrī* should not mean any one who has lost his prosperity but only one who is either a learned Brahmin, a village headman or a petty chief, who will be entitled to the various alternatives to regain their lost prosperity.

This passage is important because it also indicates how the tradition has come to assign the unusual meaning to this word in the ritual. It states that one who is not a *gataśrī*.should not sacrifice to Mahendra. These three types of persons have Mahendra as their deity. He who over-sacrifices (*ati-yajate*) will not reach prosperity but will come to harm. To explain this passage tradition makes two assumptions viz. *gataśrī* applies to these three types of persons only and that no one other than these is allowed to sacrifice to Mahendra. Both of them are of doubtful validity. In reality the word *gataśrī* should restrict the members of these three types by qualifying them as those who have lost their prosperity. If any one of these three, who has not lost their prosperity, should again sacrifice to Mahendra he is not justified to do so and commits *ati-yajana*.

An external control in this case is supplied by the exact meaning of the verb *ati-yaj-*. The traditional explanation *ātmīyāṁ devatām atikramya yajate* has no authority and is unique. There is no other passage in Vedic ritual where it is used in this sense. But another form of the verb *yaj-* with the prefix *anu* is used to mean to perform an *anuyāga* and with *ati* further added to it, it is used repeatedly in the *Śatapatha* 3. 8. 5. 1 where the context is quite clear to mean 'in addition, more, excessive', the other meaning of *ati*. Hence *svāṁ devatām atiyajate* means 'he sacrifices to his deity excessively or unnecessarily' because he is in no need of *pratiṣṭhā* as he has not lost it. We thus come to the conclusion that *gataśrī* has the same meaning both in Vedic ritual and classical Sanskrit, and there is no trace of a thanks-giving offering in the Vedic ritual.

A change in practice can also be detected by the use of a careful interpretation. The traditional ritual method of immolating an animal victim involves no use of a sharp instrument to kill it. In its place some kind of strangulation is used to achieve the same end. The description of the texts on this point of ritual are found in the *TaiS.* and *ŚatBr.* but are not sufficiently explicit to make the mode of immolation quite clear. Hence it has led to some amount of speculation which involves both historical and linguistic evidence for the justification of a given interpretation. Linguistic taboo and a shift in the practice are involved and hence a proper interpretation of the evidence becomes crucial.

Three important moments in this part of the ritual must be carefully considered. They are the tying of the victim to the sacrificial post, the way in which the animal is put to death and the cutting up of its parts for the purpose of offering them to the deities. As regards the first, the description of the texts like the *TaiS* and the Śrautasūtras of Baudhāyana, Āpastamba and Kātyāyana is not very precise and hence it is difficult to visualise the details of the act. What is clear is the fact that this method was different from the one used in the ordinary killing of an animal for secular use, which consisted of throwing a rope round the neck of the victim over its head when it faced the butcher. The ritual procedure required that the rope be first tied to the right front foot of the animal which faced the Adhvaryu and then taken across the front of the animal, carried over the head and then encircling the right horn be fastened to the sacrificial post. What is not clear is whether the cord went behing the left horn or in front of it. That it was tied to the right foot and the right horn is clear and its purpose can only be to have the animal and its head remain attached to the post even when it is severed. The view of Śālīki was different, according to which the rope was fastened round the neck like a noose. This was however too close to the ordinary way and hence was rejected.

As regards the act of killing the victim, linguistic taboo appears to have led to the use of euphemistic terms for the act itself. The Vedic works use a number of verbs for it : *ālabh-* to take hold of, *anu-bandh-* to tie down, *śamay-* to pacify, *sañjñapa-* to make it agree and *tamay-* to make it suffer or languish. These works avoided the use of verbs like *han-* to kill, *māray-* to make die, *chid-* to cut etc. It must be emphasised that this refers to the avoidance of the use of the words which directly mean to kill and does not refer to the act of dealing with the victim. When the word refers to the act independently, the texts use words like *han-*, *viśas-* etc. Hence this is purely a linguistic taboo and not necessarily a taboo on the act of killing the victim by beheading.

The practice followed by the tradition is stated clearly first in the *ŚatBr*. 3. 8. 1. It lays down that the victim should not be killed by striking it with a frontal bone (*kūṭena*), nor behind the ear, its mouth should be taken hold of and it should be made to suffer. It should not be allowed to make a noise and if it does an expiatory offering is prescribed. The text also states that the animal is loosened from the *yūpa* and taken to a place where the *śāmitra* fire is established. Kātyāyana follows this procedure closely. An alternative procedure is also stated and attributed to Śālīki, in which a noose (*veṣka*) is used to kill the animal. It is thus a continuation of the mode of tying the victim to the yūpa. After the animal is killed, its various parts are cut off with a sharp instrument called *śāsa* and then offered to the deities. In this all authorities agree.

A change of practice appears to be involved. The alternative procedure of using a *pāśa* or *veṣka* appears to keep the original sequence of acts like tying the animal to the post and killing it with a noose, for the very reason that this alternative was not favoured in practice and hence was not subject to change.

The description of the *ŚatBr*. can be easily seen to have been expanded or modified by inserting a number of other acts between the preparation of the weapon for killing (section 5) and its use to kill the victim (sections 14–16). Two linguistic peculiarities appear to indicate the original procedure. In the Saṁhitās and Brāhmaṇas this act is called *krūrī-kṛ-* and *apa-han-* repeatedly, which refer to a bloody way of killing. Other texts also use the word *krūra* in the same sense. Secondly the use of the verb *śam-* in its causative or transitive form appears to show a difference in usage. While *śamayati* is consistently used to refer to the act of appeasing or pacifying or expiating a lapse, the form *śamāyate* is confined to the act of killing. The PW is right in setting up two roots of the form *śam-* one in the Ātmanepada with the meaning of to exert, to labour and the other in the Parasmaipada in the sense to pacify. However PW is wrong in deriving the noun *śamitṛ* from the second, which really comes from the first. *Śamāyate* is thus a denominative formation based on the activity of the *śamitṛ* which is to kill the victim involving great labour. We must thus give up the idea of an euphemistic use of *śam-* to quieten and hence to kill, however attractive it may seem to us. One is reminded of the philosophical etymology of the word education from *ex ducere* 'to draw out' though really it comes from the commonplace verb *edere* to eat or nourish.

One of the peculiarities of Sanskrit literature is the way in which it gets divided into various schools and disciplines. A writer of a particular branch follows its tradition and even when he deals with different branches he keeps them carefully apart. The result has been that words used by one school are also used by others but often with different ideas associated with them. Thus the technical vocabulary of Sanskrit develops a bewildering polysemy and it is necessary to distinguish between its divergent uses. A word like *pudgala* in Buddhism has a different meaning from the one given to it in Jainism. Though the word keeps its basic semantic component the same, and in this it is helped by its etymological meaning, its associations differ and we cannot shift them from one school to the other. While giving a formal definition of sacrifice the Mīmāṁsakas and some Śrautasūtras discern three elements in it which are named as *dravya*, *devatā* and *tyāga* (cf. *KātyāŚS*. 1. 2. 1). The last, being a common word, has different associations in different schools. In the legal terminology as seen in the Dharmasūtras, it means giving up one's claim of legal ownership of an object when some gift is made. In this sense it is used in the definition of a sacrifice where the sacrificer gives up his ownership of the *dravya* which is offered to the deity, so that it now becomes the property of the deity in the fullest sense. This is what the usual formula like *agnaye idaṁ na mama* means. To read in it the philosophical idea of renunciation of one's desired fruit of an action done, the theory of *niṣkāmakarman* as expounded in the *Gītā* as Prof. STAAL does, is not justified. Even the grammar of the sentence, the dative of the deity and the genitive of the owner, is against it. Hence it is strange to read STAAL's justification that 'the reader should not jump to the conclusion, therefore, that unfamiliar forms are mistakes, even if elementary rules of language seem to be disregarded, as for example in *agnaye idaṁ na mama* this is for Agni, not for me.'

Interpretation of some details of Vedic ritual for the purpose of drawing conclusions of anthropological or ethnological nature is a matter of great importance but at the same time a matter of great caution. Two types of approaches are met with here : either the material is used to draw historical conclusions about their origins or an attempt is made to ascertain their structural value in the ethos in which it is embedded. This runs to some extent parallel to the synchronic and diachronic approaches in linguistics. Like them, these are not really opposed to each other and they must be synthesised by proper evaluation. The weakness of the early anthropologists like Bachhofen, De Morgan, Westermarck etc. was to draw hasty historical conclusions without properly interpreting the evidence in its structural context. More recently attempts have been made to interpret the Vedic ritual and sacrifice in such a way as to suggest that their origins are to be found in a series of political and social conflicts and violence among the early Aryan tribes. For this purpose the evidence of punarādhāna and saṁsava is used and interpreted in a peculiar manner.

The ritual of punarādhāna is explained by Dr. KRICK as an indication of the agonistic situation that prevailed before it. The establishment of the fire is made to represent the enthronement of a victor in a conflict and the punarādhāna is a kind of replacement of the earlier yajamāna and his hotṛ by their successful rivals by the process of elimination. The period between the two is one of long conflict or war. This appears to be nothing but an interpretation based on the famous custom in the shrine of Nemi in the Alban mountains near Roma as investigated by FRAZER in his famous work the *Golden Bough*. A statement about the destruction of a *bhrātṛvya* by the utterance of the *vaṣaṭ*-call, thought to be a *vajra*, can hardly bear such an explanation as against the explicit description of the practice at Nemi.

The use of Saṁsava for such a purpose is equally unconvincing. Saṁsava is a situation which arises when two Soma pressings are performed in close proximity by two different sacrificers. It is briefly referred to in the *Kāṭhaka* and in the *Taittirīya* and *Jaiminīya-Brāhmaṇas*. But a more detailed statement is found in the *Pañcaviṁśa* and it is summarised in the *Drāhyāyaṇa* and *Baudhāyana* Sūtras. The gist of the whole act is that when two sacrificers want to perform the Soma pressing for Indra close to each other, it is thought necessary to win Indra over to one's side before the other party wins him. The means used are a very early recitation of the *prātaranuvāka* in the midnight itself, the use of specific epithets to attract Indra, the use of special Śastras and Sāmans etc. A more elaborate sacrifice is perferred to the sacrifice of the other party. The Sāman called Taurāśvasa and the Śastra called Vihavya preserve the memory of a priestly rivalry between Turāśvas and Pārāvatas, and between Jamadagni and the other sages. As it is impossible to think that there could be only one Soma pressing in the whole country at a given time, *saṁsava* is defined as involving the use of two close places except when they are separated by a big mountain, a large river, a distance which a chariot can cover in one day, a strong wind, or a boundary line between two friendly countries, or when no enmity is felt between the two sacrificers. All these details lead one to believe that it is due to the intention of having no overlap of two sacrifices and to avoid the resulting confusion. To think of a conflict between two kingdoms or tribes and on its basis to suggest that such conflicts were the norm, which gave rise to all sacrifices and further to interpret such a situation between the rituals of Agnyādhāna and Punarādhāna is something which was never envisaged by the tradition. The details which are preserved do not justify such a construction. Of course the question of the origin of sacrifice as an institution in conflict and violence or otherwise is a different one which may or may not be true. What is clear is that this detail of Vedic ritual has nothing to do with it.

Now and then interpretation faces a peculiar problem in that a well known word with a precise meaning is found used or explained by a reputed author in such a way that one has to consider it as incorrect or even wrong. In a situation like this interpretation has to take a further step of finding out the reasons which prompted the author to do so, because a lapse or wilful distortion is excluded. Such a case is supplied to us by a verse in the *Saṁkṣepaśārīraka* (I. 259) and its explanation by Madhusūdanasarasvatī in his commentary.

While explaning the usual definition of Brahman, Sarvajñātman discusses the various types of *lakṣaṇas* and then tries to prove that the highest reality cannot be considered as being different from either the material world or the individual souls. After having shown that the material world is not different from the Supreme Soul he states the *prima facie* view that it may be at least different from the numerous individual souls or Jīvas because of the relation of *adhiṣṭhātṛ-adhiṣṭheya* between the two. All the other commentators and an alternative explanation of Madhusūdāna himself take it to mean the relation of *niyamya-niyāmaka* in which the *adhiṣṭhātṛ* stands for the *niyāmaka* and the *adhiṣṭheya* for the *niyamya*. This is in full agreement with grammar because the suffix *tṛ* can only be used in an active sense. However Madhusūdana gives his first explanation in a different manner. He takes *adhiṣṭhātṛ* in the sense of *adhiṣṭhāna* with the suffix in the sense of *karman-adhikaraṇa* or *bhāva*. This is grammatically unjustifiable, because *tṛ* can never give such a meaning. It is under the influence of his philosophical views, that the relation between the Absolute and the Individual Soul is that of *adhyāsa*, which is also a kind of *ādhārādheyabhāva*, that he flouts grammar and puts forth the equation *adhiṣṭhātṛ* is *adhiṣṭhāna*. For him the philosophically acceptable position must supercede grammar. But the task of interpretation cannot be confined to this judgement only. It must also explain this indifferent attitude towards grammatical correctness which is also reflected in the writings of Kumārila. In the present case two considerations may have weighed with Madhusūdana in admitting such an equation. The word *adhiṣṭhāna*, though formally a *bhāva* formation, has been used in other senses like that of *karman* or *adhikaraṇa*, both of which become identical with the use of *adhi* with the verbs *sthā-*, *śī-* and *ās-*. But on many occasions in the philosophical writings *adhiṣṭhāna* and its abstract *adhiṣṭhānatva* are used in the sense of a controller and control. In this sense the equation is valid and hence it is taken as valid for the other senses of *adhiṣṭhāna* also. The second reason is the peculiar construction of the stanza of Sarvajñātman. The two types of causes of the Jīvas are given in the order *yoni* and *nimitta*. All agree in taking *yoni* 'source' to stand for the *upādānakāraṇa* 'material cause' and *nimitta* has the usual meaning of an instrumental cause including the *kartṛ* 'doer'. All the other commentators who take *adhiṣṭhātṛ* in the active sense connect it with the *nimitta* and the *adhiṣṭheya* naturally stands for the *yoni*. Thus the order of the two pairs in the stanza is not the same. Madhusūdāna bases his interpretation on the supposition that the two pairs are in the same order, leading to what is known as *yathāsaṁkhyānvaya*. He feels justified in setting up his equation on this basis. In the final analysis, the order of words in a Sanskrit stanza can not be allowed to set aside the rules of grammar and hence Madhusūdana's priorities are not correct. A lexicographer is bound to assign the word *adhiṣṭhātṛ* an active meaning as being intended by the author Sarvajñātman.

In some cases the situation appears to have been reversed. The context is so definite and strong that it compels us to admit a meaning of a word which appears quite unknown and unjustified. It is only a complex psychological association which can explain it. The negative particle *a* has to be admitted in a word like *agha* as it occurs in the *Abhidharmakośabhāṣya* on I. 28 in the sense 'very solid, impenetrable'. Yaśomitra in his *Sphuṭārthā* tries to explain it as follows : *ati atyarthaṁ hanti hanyate veti agham / nairuktena vidhinā atyarthaśabdasya akārādeśaḥ kṛtaḥ hanteś ca ghādeśaḥ*. That *gh* can take the place of *h* is well known and is due to the original sound which was a velar voiced aspirated stop. But that *ati* or *atyartha* should be substitied by *a* is not easy to comprehend. Nor can we set up another *a* as a prefix in this sense.

A possible solution to this problem lies in some kind of association between the two, the negative *a* (coming from the sonant *ṇ*) and *ati*, usually with the sense of 'more'. A clue to this association can be found in the works on medicine like the *Carakasaṁhitā* or the *Aṣṭāṅgasaṁgraha*, the language of which often shows striking similarities with Buddhist writings in Sanskrit. For instance in the *Aṣṭāṅgasaṁgraha* (I. 27) we read *saṁśodhanauṣadhāni āgneyamārutāni atisaumyāni atimātrāṇi ca alpasattvam āturam alpabalaṁ vātipātayeyuḥ*. Here, and in other places, *ati* as a prefix has the meaning 'not' and hence *atisaumyāni* means 'not mild, rather strong'. This change of meaning of *ati* is explainable as due to the other meaning of this prefix *atikrānta* 'getting beyond' and therefore not what is expressed by the following noun or adjective. For example *atimṛtyu* means 'beyond death, deathless'. Once this association is formed in the mind of the writers they feel that both can be used in other senses as well and *a* develops the meaning of *ati* 'excessive'.

Interpretation is involved in the very process of assigning meaning to a given word. This is a process which can best be described as a series of adjustments, each better than the preceding one, leading finally to an acceptable position. The usual procedure used for the classical languages is to fix the meaning of a word by examining the contexts in which it is used. But very often the context itself depends upon the meaning we assign to the word, or it is not sufficiently specific to decide the meaning to the precision needed. Hence other principles like etymology or relation to other words must be brought into play. This often leads to a better result but involves a number of other aspects of interpretation. Such a situation can be profitably discussed with a concrete example. A curious word like *adhyāma* is often used in a number of contexts which are not specific enough to decide its meaning. Apparently it is a negative form of *dhyāma* which itself is of limited use. The Kośas assign to it the meaning like 'a kind of grass' or 'name of a plant' which cannot be explained on the basis of its derivation. We can only divide it into a root having the shape *dhyai-* or *dhyā-* and a primary suffix *ma*. But no semantic relation can be established between them. *Dhyāma* is used as an adjective in the sense of 'black, dark' and its derivative verb *dhyāmī-kṛ-* means to darken. This use is confined to the Buddhist Hybrid Sanskrit works like the *Mahāvastu*, *Lalitavistara* and *Daśabhūmikasūtra*. But in this sense its etymology is not clear. *Dhyai-* in its usual sense 'to think or medidate' being useless, we may venture to set forth a new root like *dhyām-* and assign to it the meaning 'to darken or blacken'. But this is not possible in view of the fact that this is the meaning of its derivative verbal form *dhyāmī-kṛ-* because of the force of the rule *abhūtatadbhāva* necessary for such a formation. Hence it must be some activity which can be connected with the dark colour in some indirect way or may imply some figurative usage. Uses like (*Mahāvastu* 1. 42) *dhyāmāni ca abhūnsuḥ mārabhavanāni*, (I. 68) *kramau muneḥ dhyāmatām upāgatau*, (1. 314) *māraḥ svakaṁ balaṁ dhyāmabalaṁ saṁjānāti* are not such as to aollow us to guess its basic or original meaning. Nor is its use as an attribute of an army reconcilable with its use as an attribute of a house or a foot.

The negative form *adhyāma* is often used by the Jain writes and it is always found compounded with a noun which it qualifies. In the *Prabhāvakacarita* we come across expressions like *dhiyām adhyāmadhāmabhuḥ* (said of Siddharṣi 121. 1) *dadhyau adhyāmacaitanyaṁ* (209. 210), in the *Jinaśataka* expressions like *adhyāmatejā ya jinavaraḥ* (1. 15), *tattvārthaṁ satvaraṁ yaḥ tvarayatu sa gurur boddhum adhyāmārūpam* (3. 11), in the *Samarādityasaṁkṣepa*, *nītaś ca caṇḍikāveśmamadhyam adhyāmamānasaḥ* (6. 148). In all these cases the context may lead to a number of meanings like big, great, bright, clear, composed etc. because of its connection with *dhāma*, *tejas*, *caitanya*, *upaśama*, *mānasa* and *rūpa* but their interrelation remains vague.

A secondary derivative from *dhyāma* is found in *dhyāmala* which, along with its negative form *adhyāmala*, is used in the *Pratyabhijñāvimarśinī*. Things are described as having a *dhyāmala* or *adhyāmala* nature in the two evolutionary stages called Sadāśiva and Īśvara (II. 229. 6); *dhyāmala* is also used to qualify the *bhāvacakra* which is *antaḥkaraṇaikavedyam iva* and *unmīlitamātracittakalpam* (II. 219. 5) which Bhāskara explains as *asphuṭa* ' not clear ' which will make *adhyāmala* to mean ' clear '. They are also translated as ' soiled ' and ' pure '. In the classical works like the *Nalacampū* and *Viddhaśālabhañjikā*, *dhyāma* and *dhyāmala* have variant readings *śyāma* and *śyāmala* with the usual meaning ' dark, black ' etc.

When we consider that this word is mostly used in BHS, Jain writings, and by Abhinavagupta, it is but natural to suspect that the word and its derivative may be influenced by Pali and Prakrits. Again it is exclusively used as an adjective, while *ma*-formations are either action-nouns with both abstract and concrete meanings, or rarely agent-nouns. Sanskrit grammarians, however, preserve a *ma*-formation as a past passive participle used as an adjective *kṣāma* from the root *kṣai* in Pāṇini 8. 3. 53 *kṣāyo maḥ*. Its negative form *akṣāma* has a range of meanings which resembles that of *adhyāma* in many ways. In the Jain works *akṣāma* is used in the very books in which we find *adhyāma* and nearly in the same contexts. In the *Prabhāvakacarita* we read *akṣāmacaritrapavitraḥ* (said of Sūra 160. 19), *prāguktanijavṛttāntaṁ sa ākhyād akṣāmaduḥ-*

khabhṛt (204. 23), *yatir eko yuvā tasmai śikṣām akṣāmadhīr dadau* (54. 19). In fact at 202. 31 both the words are used side by side in

sūreḥ śrīhemacandrasya guṇagauravasaurabham |
ākhyād akṣāmavidyaugham adhyāmopaśamaśriyam ||

Additional examples are found in the *Prabandhakośa* (89. 4) *subhikṣam akṣāmam,* (15. 3) *saṅghasamakṣam akṣāmasvareṇa babhāṇa*, in the *Samarādityasaṁkṣepa* (I. 324) *akṣāmabhāvanaḥ*, *Pāṇḍavacarita* (6. 783) *akṣāmadhīḥ*, (7. 248) *akṣāmanidra*, (9. 46) *akṣāmabhujasthāman*, *Udayasundarīkathā* (126. 4) *akṣāmavikrama* etc. All these cases give us the general sense of big, great, bright, clear etc. as in the case of *adhyāma*. This should also include the use of the word *akṣāma* in the *Aṣṭāṅgasaṁgraha* (I. 27) and *Carakasaṁhitā* (I. 10. 6) in the sense of a medicine which makes one strong or fat. There is one more occurrence of *akṣāma* in EI II. 415. 24 *akṣāmārāmadāmā dharaṇisuratarur* where it means 'not dried up', a meaning which must be set apart from the others.

A comparison of the meanings of these two words *adhyāma* and *akṣāma* would easily show that both have a major semantic component which is identical, while each one has its individual component as well. This situation can be reasonably explained on the basis that a Middle Indo-Aryan word like *jhāma* is at the root of both these words, which is also the source of the verb *jhāmeti* or *jhāmei*. But this is not all. The doubt raised by Edgerton about the lack of semantic link must also be explained. The original meaning of the root *kṣai-* (*kṣāyati*) is no doubt to burn and its participle *kṣāma* means burnt. From this developed the two meanings black and dried up. All these senses are found in *dhyāma* as well. In the sense dark it is often replaced in classical Sanskrit by the words *śyāma* and *śyāmala*.

Kṣāma developed the meaning 'weak, emaciated' first in its negative form as found in the *Carakasaṁhitā* and was later extended to the simplex as well. Thus developed the other shades of meaning not weak, strong, big, complete, full etc. That this line of semantic development started with the meaning 'dried up' is possible but some amount of influence from the other word *kṣīṇa* is also present. In the *Niryukti* of Bhadrabāhu on the *Uttarādhyayana*, we find an early attempt made to associate *adhyayana* with *akṣīṇa* which suggests the way this influence must have worked with the Jain writers. The meaning clear and loud are due to this influence. There is a parallel to this in the meaning of the Latin word *serēnus* 'clear, bright, fair' etc. from the verb *seresco* to dry, but is probably to be judged as an accident. When we speak of the influence of one word on the other we reach the boundary-line between what can be proved and what is of the nature of an imaginative suggestion.

Before I conclude I find it necessary to add a few general observations, if only to avoid possible misunderstanding.

When interpretation is called a science it must be emphasised that it is a classificatory or taxonominal science and not prescriptive or predictive. Of course the demarcating line between a classification and an explanation is hard to draw and one merges into the other. I am reminded of my bewilderment some fifty years ago when I started reading the Jain canonical work *Nandīsūtra* which states *se kiṁ taṁ paccakkham / paccakkhaṁ duvihaṁ paṇṇattaṁ / indiyapaccakkhaṁ noindiyapaccakkhaṁ ca* and so on to the very end of the work. Today it does not appear to me so very incongruous. The Nyāya system distinguishes between *uddeśa*, *lakṣaṇa* and *parīkṣā* but rarely follows it in practice. They are really not so different or better not mutually exclusive.

In the field of interpretation we do not speak of true or false, not even of accurate or inaccurate but only of better or worse. Here the scale of evaluation is a sliding one and the results asymptotic. It is best to avoid words which smack of finality.

By the very nature of the case I had to take up for discussion a few examples which have come to my notice. Naturally the views of some scholars have come for criticism, which may be a little improper. But let me emphasise that no disrespect is implied and no finality is claimed for the interpretations offered. To do so would amount to self-contradiction.

Not all or even the major aspects of the subject could be illustrated in an address like this. I had to confine myself to a few examples to get a glimpse of the topic. Let me frankly state that there is nothing very new in all this, and I know all of you are also engaged in interpretation in your research in Oriental Studies. Let me recall at this moment the words of Jayantabhaṭṭa in his *Nyāyamañjarī* :

kuto vā nūtanaṁ vastu vayam utprekṣituṁ kṣamāḥ

which is not merely an expression of modesty but embodies a profound truth. I add to it a metrically inelegant second line :

pūrvasūrivicārāṇām viśleṣa eva nūtanaḥ.

Let me conclude, ladies and gentlemen, by thanking you for giving me a patient hearing.